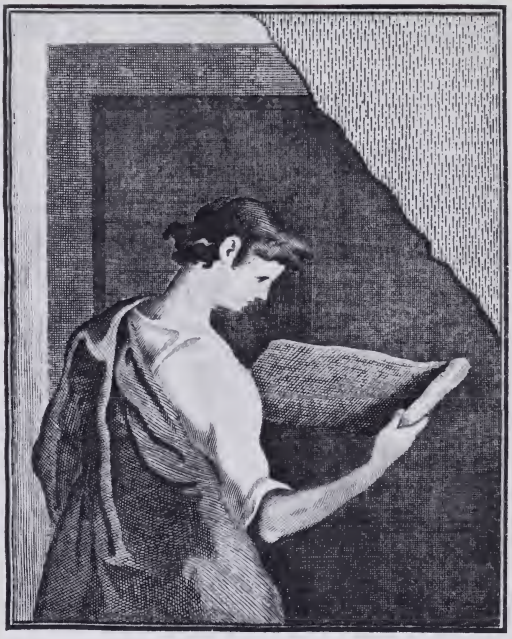

THE J. PAUL GETTY MUSEUM LIBRARY

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A

TOUR THROUGH ITALY.

CONTAINING

FULL DIRECTIONS FOR TRAVELLING IN THAT INTERESTING COUNTRY;

WITH

AMPLE CATALOGUES OF EVERY THING THAT IS CURIOUS IN

Architecture, Painting, Sculpture, &c.

SOME

OBSERVATIONS ON THE NATURAL HISTORY,

AND

VERY PARTICULAR DESCRIPTIONS

OF THE

FOUR PRINCIPAL CITIES,

ROME, FLORENCE, NAPLES, and VENICE,

WITH THEIR ENVIRONS.

WITH A COLOURED CHART.

By THOMAS MARTYN, B.D. F.R.S.

PROFESSOR OF BOTANY IN THE UNIVERSITY OF CAMBRIDGE.

LONDON:

PRINTED FOR C. AND G. KEARSLEY, NO. 46, FLEET-STREET.

MDCCXCI.

THE J. PAUL GETTY MUSEUM LIBRARY

THE

PREFACE.

IT will naturally be aſked, why we have more travels into Italy, when we have had too many already? The anſwer I ſhall make to the queſtion is this: Moſt of our travelling books have been evidently written with a view to be read by the fire ſide at home, rather than to accompany a man abroad; to amuſe the indolent, rather than to inſtruct the active. And of thoſe few whoſe aim it has been to inform the traveller on the ſpot, their works have been either very partial and defective, or elſe too voluminous to be carried about with tolerable convenience.

Every prudent traveller endeavours to bring his baggage within as narrow a compaſs as poſſible: he will therefore ſcarcely be perſuaded to encumber himſelf with a multitude

of incomplete works, each of which is to ſupply the defects of the reſt; or with a book in many volumes, however its reputation may be eſtabliſhed: but if he can meet with one volume of a portable ſize, which in general ſeems likely to yield him the information he wants, he may perhaps be induced to give it a place in his portmanteau.

The author of the work now offered to the public has endeavoured to anſwer this purpoſe. He has not the vanity to flatter himſelf, that this performance will ſuperſede all others; but if the generality of travellers, with the aſſiſtance of thoſe local works, which every conſiderable town of Italy will furniſh, find what they look for, clearly and correctly ſet down, he ſhall have accompliſhed the principal end he aimed at.

The method which the author took to form his book was this: He firſt extracted from his own journal whatever appeared to deſerve the attention of the public; he then looked over the moſt eſteemed writers of travels *; he next conſulted

* Mr. Sandys ſet out for Italy in 1610. Coriate 1611. Mr. Raymond in 1646. Mr. Laſſels was five times there; he was at Rome in 1650. Mr. Ray was in Italy in 1663. Biſhop Burnet

conſulted ſome friends, both countrymen and Italians, in whoſe knowledge and judgment he moſt confided; and laſtly, he digeſted his materials thus collected into as ſmall a compaſs as he could, and arranged them ſo as to meet the eye as readily as poſſible. He had not viſited every town in Italy; in many places his ſtay had not been long: but even where he had ſtaid the longeſt, he had not the folly to ſet up his own judgment and obſervation againſt thoſe, whoſe opportunities and abilities were ſuperior to his: he has availed himſelf

Burnet in 1685 and 6. Mr. Miſſon in 1687 and 8. Mr. Addiſon from 1700 to 1703. Mr. Richardſon in 1720. Mr. Wright from 1720 to 1722. Mr. Keyſler from 1729 to 1731. Mr. Gray with Horace Walpole, Eſq. in 1739, 40, and 41. Mr. Ruſſell from 1739 to 1749. M. Cochin in 1749 or 50. Mr. Northall in 1752. The Chevalier de la Condamine in 1754. John Earl of Corke and Orrery in 1754 and 55. Mr. Groſley in 1758. Abbè Richard in 1761 and 62. Dr. Smollet in 1763, 64, and 65. Mr. Sharp in 1765 and 66. M. De La Lande, the ſame years. Dr. Burney left London in june 1770. Lady Miller travelled in 1770 and 71. Mr. Ferber in 1771 and 72. William Young, Eſq. (now Sir William Young, Bart.) in 1772: only ten copies of his journal were printed at a private preſs. Mr. Sherlock in 1777. The authors of Voyage pittoreſque de Naples et de Sicile, were there the ſame year. Mr. Swinburne, from 1777 to 1780. Dr. Moore, I ſuppoſe, about the ſame time. Mrs. Piozzi, 1786.

therefore of every light which he could derive from men as well as books. This ſecond edition has been corrected and improved in many places; but ſince alterations in collections are perpetually making, and every work embracing a great variety of objects is liable to error, the author expects that the public will make all due allowances for imperfections and inaccuracies, which he has ſpared no pains to avoid.

A former edition having been publiſhed on a ſmaller ſcale than this, the catalogues of pictures, &c. were given ſeparately, in an appendix. Theſe are now immediately connected with the work itſelf; but are placed at the bottom of the page, that they may not interrupt the text, and that ſuch perſons as have little taſte for Virtù may not be embarraſſed with them.

The author did not put his name to the firſt edition of this tour, becauſe it is not in the line of his profeſſions, either as a divine or a botaniſt: he has however been perſuaded to wave this objection, whether rightly or not the public muſt judge. He has only to add, that he begs this little work may be accepted

as

as it was meant; not ſo much as an entertaining friend to converſe with at home, as a uſeful companion for the pocket abroad.

Weſtminſter, Jan. 13, 1791.

THE

INTRODUCTION,

CONTAINING

Some Information relative to the Money, Meaſures, Method of Travelling, &c. in Italy.

MONEY.

THE moſt current money, or that on which there is the leaſt loſs, is the Sequin of Rome, Florence, or Venice. French Louis d'ors are alſo very negotiable. The money of Genoa will not be taken in any other ſtate; and in general it is adviſable not to have more of the current coin of any ſtate, than you are likely to diſpoſe of before you quit it, except the Sequins above mentioned.

NICE.

Doppia di Savoia: gold: 24 Piedmonteſe livres.

Mezzo-doppia: gold: 12 livres.

Scudo and mezzo-ſcudo: ſilver: 6 and 3 livres.

Pezza di 30 ſoldi; or quarter of a ſcudo.

Pieces of $7\frac{1}{2}$ ſols, and $2\frac{1}{2}$: copper ſilvered.

Pieces of 1 ſol; and $\frac{1}{6}$ of a ſol, called a *piccalon.*

Louis d'ors; 6 and 3 livre pieces of France, are common.

The Piedmonteſe Livre is 20 ſols, and nearly the ſame value as an Engliſh ſhilling.

TURIN.

A pound ſterling is worth 20 livres, but the exchange being generally againſt London, you will get only 19 livres, 10, 7, or 5 ſols for a pound.

Piſtole of Piedmont: gold: 24 livres.

Pieces of 6 livres, 3 liv. and 1 liv. 10 ſols: ſilver.

GENOA.

A pound ſterling is worth 28 livres.

A Sequin of Florence - 13l. 10s.

A Louis d'or - - 29l. 4s.

A piaſtre, or Spaniſh dollar, 6l. 10s.

The value varying according to the courſe of exchange.

MILAN.

MILAN.

30 livres bank worth 32 livres current.

Sequin of Florence or Venice worth 14l. 10s. bank, or 17l. 10s. current.

Sequin of Rome, 14l. 4s. bank; and 20l. 10s. or 21l. current.

Piſtole of Piedmont, 45 Milaneſe livres current.

PARMA.

Livre worth 5 baiocchi or ſoldi.

Paolo rather leſs than 6d. Engliſh, or 12 ſols French.

Sequin of Florence, 20 paoli, or 44 livres of Parma.

Louis d'or, 97 livres of Parma.

MODENA.

Livre worth 6 baiocchi or ſoldi.

Paolo 10 baiocchi of Rome.

Roman crown, 10 paoli.

Roman ſequin, $19\frac{1}{2}$ ditto.

Florence ditto, 20 ditto.

BOLOGNA.

Livre worth 2 paoli.

Sequin of Rome worth $20\frac{1}{2}$ paoli.

——— Florence — 20 paoli.

ROME.

Sequin, 20½ paoli. Scudo, 10 paoli. Paolo, 10 baiocchi.

Sequin of Florence, 20¾ paoli: but current only for 20½.

Sequin of Venice, 20 paoli.

Onza of Naples, 24 paoli.

Louis d'or, 44 or 45 paoli. Guinea, 42 or 43. In drawing upon London, the pound ſterling about 42 paoli.

No exchange but with Paris and Amſterdam. They reckon by Scudi and Baiocchi: Caſh being very ſcarce at Rome, money tranſactions are moſtly carried on in bills of the mount of piety, and hoſpital of S. Spirito, called Cedules. *The current coin is to the paper as about* 1 *to* 16: *and if you preſent a bill of* 100 *crowns to the bank for exchange, you will have* 8 *or* 10 *crowns in caſh, and the reſt in other paper.*

NAPLES.

1 Oncia or onza, 3 ducats: 1 ducat, 10 carlini: 1 carlino, 10 grana: 1 grano, 12 calli.

An oncia is worth about 25 Roman paoli; 5 oncie make 6 ſequins; and 7 oncie make about 4 pounds ſterling.

A Roman

A Roman crown is worth 12½ carlini. A Sequin 25½ carlini.

A pound ſterling is worth 52 carlini, or 2 ſeq. 2 carl.

A Neapolitan ducat is worth 45d. Engliſh, and the carlino, 4½d. at par: but the exchange is continually varying, and makes a difference of 10 or 15 per cent.

Beſides the coins already mentioned, they have in gold, pieces of 6, 4, and 2 ducats. In ſilver, no leſs than fifteen coins, from 13 carl. 2 gr. down to 5 grana; of which thoſe of 6, 4, and 3 carlini, are common; the ducat is very ſcarce; the *Patacca*, of 5 carlini, is alſo ſcarce; the piece of 2 carlini is called *Tari:* and the carlino of Naples is the Tari of Sicily. In braſs they have ſix coins, from 1 grano 6 calli, called the *Publica*, down to 3 calli, or leſs than half a farthing: the piece of 6 calli is called the *Torneſe*.

Accounts are kept in ducats, carlini, and grana; but merchants keep theirs only in ducats and grana.

FLORENCE.

Livre, 1½ paolo.

Sequin, 20 paoli.

Sequin of Rome, 19½ paoli.

VENICE.

VENICE.

Sequin, 22 livres: worth about nine ſhillings and ſix-pence Engliſh.

Filippo, 11 livres.

Ducat of ſilver, 8 livres.

Ducat current, 6 livres, 4 ſoldi.

Lirazza, 1 liv. and half, or 30 ſoldi.

Lira, or livre, 20 ſoldi: nominal, like the French livre, and Engliſh pound.

Da quindeze, 15 ſoldi.

Da dieze, 10 ſoldi.

Traero, 5 ſoldi.

The Soldo is about a farthing Engliſh.

The Sequin of Rome paſſes for 21 livres; and that of Florence for $21\frac{1}{2}$.

MEASURES.

PIEDMONT.

The mile is 800 trabucchi. The trabucco is 6 Piedmonteſe feet, or 20 $\frac{7}{100}$ inches Engliſh.

A Piedmonteſe mile therefore is 2688 yards and 10 inches Engliſh; or 4 y. 10 i. more than an Engliſh mile and half.

GENOA.

The mile of Genoa is nearly the ſame with that of Piedmont.

PARMA.

PARMA.

When you enter the ſtates of Parma, you will find that they reckon by Italian miles, which are 61 yards and 1 foot ſhorter than an Engliſh mile.

BOLOGNA AND FLORENCE.

The mile of Tuſcany is ſuppoſed to be 1000 geometrical paces, or 5000 French feet. M. Dutens reckons it to be 5150 French feet, or 4835 f. 3 i. 4 l. Engliſh, or 148 yards, 8 inches, 8 lines ſhort of an Engliſh mile.

ROME.

The Roman mile is nearly the ſame with this; and probably with the ancient Roman mile.

NAPLES.

The mile is 7000 palmi; and the palmo being nearly $10\frac{1}{3}$ i. Engliſh, the Neapolitan mile is longer than the Engliſh by about 249 yards *.

Weights and meaſures at Naples.

1 Cantaro contains 100 Rotoli. 1 Rotolo, $33\frac{1}{3}$ ounces.

1 Pound, 12 ounces.

* This article is chiefly from M. Dutens.

The

The Cantaro is equal to 196 *Engliſh pounds averdupois, and the Rotolo to* 2 *Engliſh pounds. The pound is a trifling fraction above* 11 *ounces Engliſh.*

Long meaſure.

1 Canna contains 8 palmi: and $2\frac{1}{3}$ yards Engliſh; a palmo is $10\frac{1}{2}$ i. Engliſh *.

Land meaſure.

The *Moggia* contains 900 *paſſi*; each *paſſo* containing $7\frac{1}{3}$ *palmi*.

Dry meaſure.

Wheat is meaſured by the *tomolo*, of which $5\frac{1}{5}$ make an Engliſh quarter of 8 buſhels.

Wine meaſure.

Wine is meaſured by the barrel, containing 66 caraffi, equal $9\frac{1}{2}$ Engliſh gallons. In the

* Or more accurately, according to M. Dutens, 10 i. ,31. The *palmo* of Genoa, for ſilk is 9 i. ,60, for cloth 9 i. ,80. At Rome, in architecture it is 8 i. ,78. in other things 9 i. ,79.—— The *braccio*, at Venice is 25 i. ,30. for ſilk, and 27 inches for linen or woollen cloth. At Florence, it is 22 i. ,80. for ſilk, and 22 i. ,61. for cloth. At Rome it is 34 i. ,27. At Milan, for architecture 23 i. ,60. for ſilk 20 i. ,70. for cloth 26 i. ,20. At Bologna 24 i. ,50. At Parma and Piacenza 26 i. ,90.—— The *Canna*, at Genoa is 87 i. ,60. At Rome, 78 inches. At Naples 82 i. ,90. The *foot* at Turin is 20 i. ,17: at Venice 14 inches: at Bologna 15 inches.—*Theſe are Engliſh meaſures, in inches and decimal parts; and are taken from M. Dutens.*

city

city of Naples, the barrel contains only 60 caraffi.

Oil meaſure.

1 *Salma* contains 16 *Stars:* 1 *Star* 10$\frac{1}{3}$ rotoli: 1 Rotolo 33$\frac{1}{3}$ ounces; which is 2 pounds Engliſh.

A Salma is about 40 Engliſh gallons *.

If you travel poſt, you muſt pay according to the rates here ſet down.

PIEDMONT †.

For a four-wheeled carriage with three horſes - - - - - 6 livres.

For the ſame with four horſes 8 livres.

For a pair of horſes - - 4 liv. 10 ſols.

For a ſaddle-horſe - - 2 livres.

A coach carrying four perſons ſhould have four horſes, for which you pay - - - - 9 livres.

And ſo in proportion for 6 horſes, &c.

* This article is from Mr. Swinburne.

† The *cambiatura* is aboliſhed in Piedmont. In the Venetian ſtates it is called the *bolletino:* it is a permiſſion granted to travellers, to take the poſt at a leſs price than it is fixed at by government; with conditions however not to make the horſes gallop, nor to travel after ſun-ſet.

It is cuſtomary to give about 30 ſols to each poſtillion *.

The poſts of Piedmont are about five miles of the country, or ſeven and an half miles Engliſh.

GENOA.

For a pair of horſes, 9 livres of Genoa per poſt.

For a ſaddle horſe, 3 livres per poſt.

THE MILANESE.

For a pair of horſes, 8 liv. 12½ ſols, or half a ſequin.

For a ſaddle horſe, 4 livres, each poſt.

There is now no *cambiatura*.

PARMA AND PIACENZA.

For a pair of horſes, 15 paoli per poſt.

For a ſaddle horſe, 5 ditto ditto.

After the firſt ſtage, 5 paoli for each horſe.

MODENA.

For each horſe, 5 paoli.

TUSCANY, AND ECCLESIASTICAL STATE.

For a pair of horſes to a carriage, 8 paoli.

For a ſaddle horſe - - 3 ditto.

* The *Oſtalliere* will alſo put in his claim, and another fellow who throws water on your wheels; but there is no neceſſity to comply with their importunities.

KINGDOM OF NAPLES.

For a pair of horſes to a carriage, 11 carlini.
For a ſaddle horſe - - - - $5\frac{1}{2}$ carlini.
At a poſt-royal, an addition of $5\frac{1}{4}$ carlini.
Three carlini are due to each poſtillion.

STATE OF VENICE.

For each horſe, whether for the carriage or ſaddle - - - - $5\frac{1}{2}$ livres.

If you have the *bolletino*.

In caſe you do not chooſe to be at the expence of travelling by the poſt, there are *Vetturini* or carriers in almoſt every part of Italy, who furniſh carriages and horſes, or mules, from one place to another, at a certain price. This is an uſual mode of travelling among the natives, even of good condition. It is neceſſary for a ſtranger to make an agreement with them in writing for the price, the time they are to be on the road, the places he is to ſtop at, &c. The price varies according to circumſtances: they will abate you at leaſt a third of the price they aſk; and you may ſometimes meet with return carriages very cheap. They are not very eaſy or elegant; and are moſtly open before. The *Vetturini* will engage to find you proviſions on the road, if you deſire it. Theſe men pay in general

three pauls a head for a dinner, and four for ſupper, including the chamber. In cities they generally charge a ſtranger ſix pauls a head for each meal, and the apartment beſides, according to the number of rooms. They uſually aſk much more than they will take; and ſeldom make any conſcience of getting what they can, eſpecially of an Engliſhman. Italian inns are generally repreſented as deteſtable: ſome of them are certainly bad enough; but there are many very good ones, eſpecially in large towns, and on thoſe roads which are much frequented by foreigners.

As ſoon as you are arrived in any town, and have made the agreement for your board and lodging, ſend out for a map of the country, a plan of the town, and the guide-book; there is ſcarcely a town in Italy, which has not one of theſe, tolerably executed, where every thing that is to be ſeen in the place, good, bad, and indifferent, is deſcribed moſt minutely. This, with the map and plan, M. Dutens's excellent *Itineraire*, and the following little work, will probably anſwer all the neceſſary demands of the traveller.

A prudent perſon, who is not ambitious of paſſing for an Engliſh man of faſhion, may certainly

certainly live very reaſonably in Italy. I have been aſſured by officers and other gentlemen, that they have kept the beſt company at Florence, Siena, and other capital towns, and have enjoyed every convenience of life except a carriage, at an expence of no more than a hundred pounds ſterling a year, including dreſs, pocket expences, &c.

At Venice, which however is not the cheapeſt place in Italy to live in, a ſtranger may hire a good room for one or two livres * a day; and for four livres he may dine well: or he may provide himſelf with a genteel apartment and dinner for from eight to eleven livres a day. Wood for fuel will coſt him about one livre. The wages of a man ſervant is ſixteen livres a month, if he boards him: or from ſixty to eighty livres, if he is at board wages. The hire of a gondola is four livres a day: but if he keeps one conſtantly, he pays twenty-two livres a month for the gondola, and ſeventy-ſix or eighty for the gondolier.

A ſingle man therefore may live at Venice, and keep a ſervant for ſeventy pounds a year: or he may live, and keep his gondola, which is equivalent to a carriage in any other place,

* A livre is about five-pence Engliſh.

for eighty pounds a year *. If he lives in a genteel ſtyle, keeping his ſervant and gondola, his expences will be about one hundred and twenty pounds. To theſe he muſt add clothes, theatres, coffee-houſe, &c. which are not however expenſive at Venice.

If he eats at home, which he will ſcarcely do, unleſs he is with a family, a cook will have eleven livres a month, if ſhe eats in the houſe; or from forty to fifty livres, if ſhe is at board wages.

This may ſerve to give a faint idea how a traveller may live in Italy, who does not profeſs to make a uſeleſs parade, but will take the trouble of inquiring into the real value of things, and not ſuffer himſelf to be impoſed upon.

I do not wiſh, by this information, to incite my countrymen to live in Italy; though they may pay a little dearer for it, they will not upon the whole live any where with ſo much comfort as in England: my deſign is only to prevent them from being groſsly impoſed upon when they are there.

* In this caſe, I ſuppoſe him to make uſe of the gondolier as a ſervant. A man ſervant, board wages included, is about eighteen pounds a year.

THE

ITINERARY*.

From Lyon to Chambery.

From Lyon to	Posts.	Miles.
Bron - - -	1	6
S. Laurent des Mures -	1	5
La Verpilliere - -	1½	7
Bourgoin - - -	1½	7½
La Tour-du-Pin (a) -	2	9
Gas - - - -	1	5¼
Pont-Beauvoisin (b) -	1	6¼
Echelles - - -	1½	9½
S. Jean-des-Coups - -	1	8
CHAMBERY - -	1	6
	12½	69½
To Turin		123¾
		193¼

(a) Palis Royal; a wretched inn.

(b) Trois Couronnes.

N. B. *Considerable towns are printed in capitals, and such as the traveller may stop at, are in italics.*

* Post-books are to be met with at Bologna, Venice, &c. At Rome there is one in Italian and French, containing not only the posts, but maps of all the routes, short notes of what is to be seen in the cities and towns, &c.—It is entitled, *La vera guida per chi viaggia in Italia.*

From Geneva to Turin.

From Geneva to	Posts.	Miles.	Time. h.	′
Frangy	2½	15	4	30
Remilly	2	14	3	45
Aix-les-bains	1½	11	3	
CHAMBERY	1	6½	1	45
Montmélian	1½	9	2	
Mal-Taverne	1	14½	1	50
Aiguebelle	1		1	10
Erpiere	1	7	1	20
La Chambre	1	7¼	1	45
S. Jean de Maurienne	1	7¾	1	30
S. Michel	1½	8	2	
S. André	1½	8	2	30
Modane	1	3½	2	15
Villarodin	1	2½	1	30
Bramens	1	3½	1	55
Lannebourg	1½	8	2	30
Acroſs Mont-Cenis to *La Novaleze*	2½	14	5	10
Suze	1	5½	1	15
La Zaconiere	1½	9½	2	
S. Ambroiſe	1	6¾	1	15
Rivoli	1¼	8½	2	30
TURIN	1¼	8	1	30
	29½	177¼	48	55

Inns are, at Frangy, Palais: at Remilly, Trois Rois: at Aix, la Ville de Geneve: at Chambery, S. Jean Baptiſte, Quatre Nations:

at

at S. Jean de Maurienne, S. George, good: at Novaleze, Ecu de France: at the reſt, the Poſt. At Turin, Auberge Royale, Hotel d'Angleterre, Hotel de France ci-devant les bonnes femmes, Trois Boeufs, Deux Boeufs. The gates of Turin are ſhut at half paſt ſix; but on proper application they will open them till ten.

From Turin to Genoa.

From Turin to	Poſts.	Time.
Trufarello - - -	1	1 40
Poirino (a) - -	1	1 45
S. Michele - - -	1	1 30
Cabagniole - -	1	1 15
ASTI (b) - - -	1	1 30
Annone - - -	1	1 25
Feliſſano - - -	1	1 34
ALESSANDRIA (c) - -	1	1 50
NOVI (d) - - -	2	3
Voltaggio - - -	2	2 45
Campo Marone (e) - -	2	3 15
GENOA (f) - -	1½	1 30
	15½	22 59

(a) After great rains this road is impaſſable: it is then beſt to go by Caſale to Aleſſandria; though there are ſeveral rivers to croſs, and the poſts are ill ſerved.—(b) La Roſa roſſa; not good.—(c) I tre Re; good.—(d) Poſta di fuori; tolerable but dear.—(e) La Poſta.—(f) Santa Marta.

The gates are ſhut an hour after twenty-four o'clock, or night-fall.

The times are not given as any certain direction, becauſe they vary according to the ſtate of the roads, the weight of the carriage, the humour of the drivers, &c. but by comparing many obſervations, a tolerable medium may be ſtruck out that will be very uſeful to the traveller.

From Genoa to Florence.

To Lerici by land is 67 miles, and can be gone only on horſe-back.

Hire a Felucca either to Lerici or Leghorn.

From *Lerici* (a) to	Poſts.	Miles.	Time.
Leſano - - -	1	4 4	2 10
Lavenza - -	1	6 6	1 40
Maſſa (b) - - -	1	5 4	1 10
Pietra Santa - -	1	7 7	1 50
Viareggia - -	1	6 6	1 30
Torretta - - -	1	8 2	1 50
PISA (c) - -	1	5 6	1 10
LIVORNO or LEGHORN (d)	2	14 2	2 30
Piſa - - -			
LUCCA (e) - -	2	14 6	2 40
Borgoborgiano - -	1½	12 7	2 40
Piſtoia - -	1½	10 7	2 45
Prato - - -	1½	9 2	1 55
FIRENZE or FLORENCE -	1½	9 4	2 10

(a) La Poſta, bad.—(b) La Poſta, not bad.—(c) Tre Donzelle, Huſſaro.—(d) Croce d'oro, Croce di Malta.—(e) La Panthera.

Gates

Gates ſhut at Piſa two hours after ventiquattro or night-fall, but are opened at any time. In going out of Florence or Lucca, you pay poſte royale. On leaving Florence, it is neceſſary to have your baggage plumbed, to avoid being detained at the gate, and at Siena: write alſo to Rome for a laſcia-paſſare, to avoid being carried to the dogana there.

From Genoa to Milan.

Back to Novi, and from thence to

	Poſts.	Miles.
TORTONA (a)	2	14
VOGHERA (b)	1½	9
PAVIA (c)	2	19 3
Biſnago	1	
MILAN (d)	1	

(a) The poſt—*A mile from Tortona paſs the Scrivia. Six miles from Tortona and four from Voghera paſs the Coiron.*

(b) The Moor.—(c.) The poſt.—(d) Albergo reale, excellent; Ì tre Re, bad.

From Milan to Bologna.

From Milan to	Poſts.	Miles.
Marignano	1	10 2
LODI (a)	1	10
Zurleſco	1	9 2
PIACENZA (b)	1	

(a) The Sun.——(b) San Marco.

The

The direct road from Genoa to Bologna, is from

Voghera to	Posts.	Miles.	Time.
Broni - - -	$2\frac{1}{4}$	14	2 30
Caſtel S. Giovanni -	1	$9\frac{3}{4}$	1 10
PIACENZA, &c. -	2	$13\frac{1}{2}$	2 20
Fiorenzola (a) - -	2	14	2 10
Borgo S. Donino -	1	8 2	1 10
Caſtel-Guelfo - -	1	7 6	1 5
PARMA (b) - -	1	7 2	1 50
S. Ilario - -	1	6 4	58
REGGIO (c) - -	1	10	1 30
Rubiera - -	1	8 4	1 30
MODENA (d) - -	1	8	2 10
Samoggia - -	$1\frac{1}{2}$	12 4	2 10
BOLOGNA (e) - -	$1\frac{1}{2}$	10 6	2

(a) The poſt, good. (b) The poſt, and the peacock. (c) The poſt, and the Lily. (d) Albergo Ducale, a ſuperb inn. (e) Locanda reale, and il Pellegrino.

From Bologna to Rome.

From Bologna to	Posts.	Miles.	Time.
S. Nicolò - -	$1\frac{1}{4}$	9 2	2 15
Imola - -	$1\frac{1}{4}$	11	2 10
Faenza - -	1	9 4	2 0
Forlì - -	1	9 4	1 35
Ceſena - -	$1\frac{1}{2}$	11 6	2 15
Savignano - -	1	8 2	1 30
Rimini - -	1	9 6	2 0
	8	69 0	13 45

Cattolica

	8	69	0	13	45
Cattolica - -	1 1/2	11	6	2	30
Pesaro - -	1	10		2	15
Fano - - -	1	7		1	40
La Marotta - -	1	7	4	1	20
Sinigaglia - -	1	6		1	5
Case-brugiate - -	1	7	4	1	20
ANCONA - -	1	9		2	30
Camerano - - -	1	9	4	2	15
LORETTO - -	1	8		2	
Sambuchetto - -	1	10	2	3	10
Macerata - -	1	6	2	1	10
Tolentino - - -	1 1/2	11		2	30
Valcimarra - -	1	8		1	50
Trave - -	1	7	4	1	45
Serravalle - -	1	7		1	30
Case nuove - -	1	9	4	2	35
Foligno - -	1	9		1	40
Le Vene - -	1	9		1	45
Spoleto - -	1	7	4	1	25
Strettura - -	1	9	2	2	30
Terni - -	1	8		1	55
Narni - -	1	8	2	1	40
Otricoli - -	1	8	6	2	30
Borghetto - -	3/4	6	2	1	30
Civita Castellana -	3/4	6		1	
Rignano - -	1	7	4	2	
Castel nuovo - -	1	6		1	15
Malborghetto - -	3/4	5		1	15
Prima porta - -	3/4	4	4		50
ROME - -	1	6		1	25
	38	305	6	67	50

The

The inns upon this road are generally the poſt-houſes; the beſt of theſe are at Macerata, Foligno, Spoleto, Narni: the locanda di Parma at Peſaro, excellent. The roads are in general good, and the horſes excellent.

There are many good lodging-houſes at Rome, eſpecially near Piazza di Spagna: as at Duprés, Benedetto's, Meno's, Pio's, Margarita's, Damon's, Mad. Steuart's, Mad. Smith via croce, &c.

From Rome to Naples.

From Rome to	Poſts.	Miles.	Time to Naples.	Time to Rome.
Torre Mezzavia	1	8 2	1 20	1
Marino	$\frac{3}{4}$	6 2	1	50
Faiola	$\frac{3}{4}$	4 6	1	1 10
Veletri	1	5 2	1 10	1 10
Caſe fondate	1	9 6	1 15	1 40
Sermoneta	1	5 6	45	1 15
(Caſe nuove	1	8 6	1 25	1 25
Piperno	1	5	1	1
Maruti)	1	7 6	1 35	1 35
Terracina	1	7 4	1 22	2
Fondi	1 $\frac{1}{2}$	11 6	2 30	2
Itri	1	7 4	1 45	1 45
Mola di Gaëta	1	4 2	1	1
Garigliano	1	8	50	50
	14	188 4	17 57	18 40

S. Agata

	14	188	4	17	57	18	40
S. Agata -	1	9	2	1	18	1	18
Sparaneſi -	1	10		1	23	1	23
CAPUA -	1	8	6	1	12	1	8
Averſa -	1	12	4	1	20	1	28
NAPLES -	1	11	4	1	45	1	38
	19	152	4	24	55	25	35

The inns upon this road were very bad: the only way to lodge comfortably was to procure letters for the Ginetti palace at Veletri, and the convent of S. Eraſmo, near Mola di Gaëta. But ſince the new road has been made over the Pontine marſhes, there is one of the beſt inns in Italy at Terracina, kept by a Frenchman.

At Naples, very good hotels, delightfully ſituated.—Albergo Reale, Crocelli, Emanuele, Caſa iſolata, Stefano di Roſa.

From Rome to Florence.

From Rome to	Poſts.	Miles.		Time from Rome.		Time from Florence.	
Storta - -	1	9	1	1	15	1	30
Baccano -	1	8	4	1	45	1	28
Monte Roſi -	1	6	3	1	20	1	4
Ronciglione -	1	9	0	1	45	1	40
La Montagna	1	6	6	3	45	1	20
VITERBO -	$\frac{3}{4}$	5	1	1	20	1	15
	$5\frac{3}{4}$	44	7	11	10	8	17

Monteſiaſcone

	$5\frac{3}{4}$	44	7	11	10	8	17
Montefiaſcone	1	10		2	5	1	10
Bolſena -	1	8	3	1	43	1	50
San Lorenzo nuovo	1	4	7	1	20		41
Acquapendente	$\frac{3}{4}$	6	1	2		1	3
Ponte Centino	1	5		1			40
Radicofani -	$1\frac{1}{2}$	8	5	2	35	1	34
Ricorſi - -	1	5	6	1	20	1	41
Scala - -	1	4	4	1	35	1	5
Torrinieri -	1	9		1	50	2	
Buonconvento	1	5	5	1	2		55
Monterone -	1	7	3	1	20	1	15
SIENA - -	1	8	6	1	55	1	23
Caſtiglioncello	1	10	1	1	30	2	10
Poggibonzi -	1	6	4	1	18	1	25
Tavernelle -	1	7	3	2	2	1	40
S. Caſſiano -	1	8	2	2	4	1	55
FLORENCE -	$1\frac{1}{2}$	9	7	2	28	2	15
	$23\frac{1}{2}$	171	0	40	17	32	59

From Radicofani to Ponte Centino you pay only one poſt.

Inns.—At Viterbo, Albergo Reale, pretty good, and I tre Re or the Poſt. At Siena, I tre Re, tolerable. At the reſt, the Poſt, bad enough, except at San Lorenzo nuovo. At Florence, the ſuperb hotel, by Meggit, called Locanda di Carlo, conſiſting of three palaces. Vanini's a very good hotel; and the inns of the black eagle and S. Louis.

From

From Florence to Rome by Perugia.

From Florence to	Posts.	Miles.	Time.
Pian della Fonte -	2	14	2
Levane - -	2	15	2 10
AREZZO - -	2	15	2
Camoccia - - -	2	14	2 20
Torricella - -	2	13 4	2 30
PERUGIA - -	2	13	2
Madonna degli Angeli	1	11	1 50
Foligno - -	1	9 4	1
&c. as in the route from Bologna to Rome			

Inns are——At Arezzo and Camoccia the poſt, at Perugia, with Luigi Ercolani.

This road is better than that by Siena; the country finer; and the inns better. It is 25 miles farther, but may be gone in leſs time.

From Florence to Bologna.

From Florence to	Posts.	Miles.
Fontebuona - -	1	8 2
Caſſagiolo -	1	7 4
Alle Maſchere -		3
Monte Careli -	1	4
Cubillario - -	1	7 6
Feligara - - -	1	5 2
Loiano - - -	1	7 4
Pianoro - -	1 $\frac{1}{2}$	9 4
BOLOGNA - -	1 $\frac{1}{2}$	10 2
	9	63 0

As

As there are no tolerable inns on this road, except at le Maſchere, and that is not a poſt, you muſt pay the expences of the horſes and poſtillions for ſtopping there; and this will amount to a ſequin or thereabouts for ſix horſes and two poſtillions. You may ſtop at Loiano, but the inn is very bad; or at the *dogana* at Pietra Mala, between Cubillario and Feligara, on the ſame condition as expreſſed above; or at a convent of Benedictines near Loiano, at a place called Scarica l'aſino.

From Bologna to Venice.

From Bologna to	Poſts.	Miles.	Time.
San Giorgio - -	1½	9	1 45
Cento (a) - -	1	8	1 30
San Carlo - -	1	7 4	1 10
FERRARA (b) -	1½	9	1 50
Rovigo (a) - -	2	18	4 20
Monſelice - -	2	15	2 20
PADOUA (c) - -	1½	12	2
Dolo - -	1½	10	1 45
Fuſina * - -	1½	9	1 20
VENEZIA (d) -		5	1 15
	13¼	102 4	19 15

(a) Poſt. (b) I tre Mauri.—*You may go by water to Venice, by embarking on the Po, five miles from Ferrara.*—(c) Aquila d'oro, good—*Or down the Brenta from Padoua.*—* *Acroſs the Lagunes from Fuſina.*—(d) Bons Dary near the Rialto, Petrillo at the white Lion, I tre Re.

From

From Venice to Verona, Breſcia, Bergamo, &c.

From Venice to	Poſts.	Miles.	Time.
Fuſina - -		5	1
Dolo - -	1½	11	1 30
PADOUA * - -	1½	11 4	1 40
Sleſiga - -	1	9 6	1 40
VICENZA (a) - -	1	10 6	2
Montebello - -	1	10 6	1 30
Caldiero - -	1½	12	1 45
VERONA (b) -	1	8 6	1 30
Caſtel nuovo - -	1½	11 6	1 45
Deſenzano - -	1½	11 4	2 15
Ponte di San Marco	1	6 4	1 45
BRESCIA (c) - -	1½	9 4	1 30
Oſpitaletto - -	1	8	1 30
Paluzzuolo - -	1½	10	1 30
Cavernago - -	1	6	1 5
BERGAMO (d) -	1	8 2	1 20
	18½	151 0	25 15

(a) Cappell roſſo, Scudo di Francia. (b) Due Torri, very good. (c) Torre. (d) Fenice, Albergo Reale.

* *It will take up about ten hours to go up the Brenta, from Venice to Padua.*

From Bergamo to Milan it is four poſts, thirty-two miles; and will take four hours and an half.

From Milan to Turin it is ten poſts and an half, ninety-three miles, and the time about fifteen hours. The road lies through Novara and Vercelli; the inns at both, and alſo at Chivaſco, are the three kings; that at Vercelli is the beſt. There are ſeveral rivers to paſs, which are dangerous in a rainy ſeaſon: this part of Lombardy is very rich and fertile.

From Verona through the Tyrol, Germany, &c.

From Verona to	Poſts.	Miles. M.	Miles. F.	Time. H.	Time. ′.
Volarni (a) - -	1	12	7	2	25
Bery - -	1	9	1	2	
Ala (b) - -	1	11		2	30
Roveredo (c) -	1	10	3	2	20
TRENT (d) - -	2	14	7	3	
S. Michel (e) -	1 $\frac{1}{4}$	11	4	1	53
Nairmach - -	1 $\frac{1}{4}$	11	7	2	45
Branzol (f) - -	1	7	2	1	30

(a) *Country flat and well cultivated. Vines, mulberries, corn, mayz, and ſorghum.*

(b) *Enter the Tyrol at Borghetto.*

(c) *The Poſt will go no farther with two-wheel carriages.*

(d) Europa. *Begin here to talk German.*

(e) *Croſs the river by a covered wooden bridge.*

(f) *Volcanic porphyry mountains.*

Bolzano

	Posts.	Miles.		Time.	
Bolzano (a) - -	1	8		1	45
Teutschen - -	1	7	6	2	
Colman (b) - -	1	6	3	1	40
Brixen (c) - -	1	11	1	2	45
Mittewald -	1	7	7	1	45
Stertzingen (d) -	1	9	7	2	15
Brenner (e) -	1	9	5	2	15
Steinach (f) - -	1	6	5	1	15
Schonberg - -	1	8	1	2	
INSPRUCK (g) -	1	7	2	1	40
Dorfstenbach (h) -	1	10	2	2	15
Obermiemingen -	1			3	
Nazareit (i) -	1			2	30
Lermes - -	1	10	7	3	8
Reita (k) - -	1			3	30

(a) The Sun, clean and very good. Situation charming.—*Narrow vallies by the torrent: covered bridges: black porphyry mountains.*

(b) *Fine views, Schist mountains.*

(c) Elephant—*Fine situation; a post and half is paid from Colman to Brixen.*

(d) Post!—*A glacier and silver mines.*

(e) *A long ascent to Brenner, but the road excellent.*

(f) *Descent to Steinach. The mountain wholly of Schist.*

(g) Golden Eagle!

(h) *Fir and larch woods.*

(i) Post—*A steep ascent and descent to Nazareit: and another steep ascent from it.*

(k) Post, clean and good—*Mountains calcareous and visibly lower.*

	Posts.	Miles.	Time.
Fueſſen (a) - -	$\frac{3}{4}$		2
Saumaeſter - -	1		2 30
Bruck (b) - -	1		2 45
Diſſen - -	1		2 40
Hurlach - -	1		2 50
AUGSBOURG (c) -	1		3 10
Suſmarſhauſen -	$1\frac{1}{2}$	16 3	3
Gunzburg (d) -	$1\frac{1}{2}$	14 3	3 30
ULM (e) - -	$1\frac{1}{2}$	15	2 40
Weſterſetten -	1	10 4	2 15
Geiſligen - -	1	12 5	2 20
Goeppingen - -	1	12 1	2
Blockingen (f) -	1	12 2	1 50
STUTGARD (g) -	1	14	3
Entzweingen -	$1\frac{1}{2}$		3
Knittlengen - -	$1\frac{1}{2}$		3 20
Bruchſal (h) - -	$1\frac{1}{4}$		2
Waghauſel - -	1		1 50

(a) *Quit the Alps, and enter Suabia.*

(b) *The roads made and kept up by toll-bars, through the Tyrol and Germany.*

(c) Three Moors, very good. Hence to Munich $4\frac{1}{4}$ poſts, 42 miles, and the time 8 hours; the road is good. Munich is a fine large city on the Iſer; the Elector's palace and theatre are magnificent—*Country flat, ſoil ſandy, road good.*

(d) *Roads and horſes good.*

(e) Baumſtarck, or arbre forte, very good.

(f) *A curious wooden bridge.*

(g) S. George, or the Cavalier, very good.

(h) Poſt, bad.

Schwetzingen

	Posts.	Miles.	Time.
Schwetzingen (a) -			
MANHEIM (b) -	$1\frac{1}{2}$		3 50
Worms - -	1	13 4	2 45
Oppenheim - -	$1\frac{1}{4}$	15 4	2 55
MENTZ (c) - -	1	12	2 45
Coblentz (d) - -			15
BONN (e) - -	$3\frac{1}{2}$		11 15
COLOGNE (f) -	$1\frac{1}{2}$		5 14
Berchem - -	$1\frac{1}{2}$	15	3
Juliers - -	1	10	2 45
AIX-LA (g) - -			
CHAPELLE - -	$1\frac{1}{2}$	15	3 45
SPA (h) - -	3	33	10 15
LIEGE (i) - -	3	28	6

(a) *A country house of the Elector Palatine, Gardens worth seeing.*

(b) Felderſhoff or Cour de Manheim, good, but very dear. Ville de Frankfort and the Ram.

(c) The three Crowns—*Embark on the Rhine.*

(d) The three Crowns, bad; the Poſt.

(e) Hofe van Engelland, or Cour d'Angleterre, good.

(f) Saint Eſprit, good—*Hence to Duſſeldorf only two poſts, 23 miles. Gallery of pictures.*

(g) La Cour d'Angleterre, good. Dubich.

(h) Good lodging houſes in abundance—*By Forges and Chaufontaine.*

(i) Aigle noire! No poſt at Spa; hire horſes at Leige—*Between Horel and S. Frond enter the Low-Countries.*

Horel

	Posts.	Miles.	Time.
Horel (a) - -	$1\frac{2}{3}$		2 30
S. Frond - -	$1\frac{2}{3}$	20	1 50
Tirlemont (b) -	2	9	2
LOUVAIN (c) - -	2	11	2 15
Cortemberg - -	$1\frac{1}{3}$		1 20
BRUSSELS (d) -	$1\frac{2}{3}$	17	1 30
Aloft - -	3	17	2 45
Quadregt - -	$1\frac{1}{2}$	9	2
GHENT (e) - -	1	6	1
BRUGES (f) - -	By the Canal		8 15
OSTEND (g) - -	By the Canal		3 40

(a) *A Douane of the Emperors.*

(b) Grand cerf.

(c) Poft, Hotel de Cologne—*From Louvain it is* 2 *poſts to Mechlin, and two more to Antwerp; in all* 25 *miles. Hence you may make the tour of Holland, and embark at Helvoetſluys for Harwich.*

(d) Hotel de la belle vue, de l'Imperatrice, d'Angleterre, d'Hollande—*From Bruſſels to Paris by Mons, Valenciennes, Cambray, and Peronne,* $34\frac{1}{2}$ *poſts, and* 187 *miles.*

(e) S. Sebaſtian.

(f) Ville de commerce, or poſt—*Boats ſpacious and commodious. Carriage goes by land from Bruges, and the great boat does not come up to Oſtend.*

(g) Hotel d'Angleterre, Baylis's.

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THE

A

TOUR THROUGH ITALY.

SECTION I.

An Account of the different Ways that lead into Italy.

If you enter Italy by the way of France, you will probably go to Lyon. From thence you have your choice, either to travel by land through Savoy, and acroſs Mount Cenis to Turin; or paſſing through Provence, to embark at Marſeilles, Antibes, or Nice, for Genoa or Leghorn. From Switzerland you may paſs Mount S. Gothard; from the Valais Mount S. Bernard; and from Germany you may go through the Tyrol. Carriages can paſs only by the firſt and laſt of theſe routes: in croſſing Mount Cenis they muſt be taken in pieces; but the whole road through the Tyrol is not merely practicable, but even excellent for a carriage.

From Lyon to Turin they reckon 35 poſts, 64 leagues, or 193 Engliſh miles: the time, 56 hours. The road paſſes through the Lyonnois, Savoy, and Piedmont, by Pont-Beauvoiſin and Chambery over Mount Cenis.

Pont-Beauvoiſin, which is 15 leagues or 9 poſts from Lyon, is on the frontier; a little river ſeparates it into two parts, one of which belongs to France, and the other to Savoy.

No ſooner have you paſſed the frontiers of France, than you perceive a change of country, climate and people. The mountains of Savoy afford a new ſcene; woods, rocks, precipices, caſcades and torrents, form views that charm an eye fond of rude nature: others find this journey dreary and diſagreeable; the road however is ſafe and good, and in many places even beautiful. From Pont-Beauvoiſin you go to Chambery, which, though the capital of Savoy, affords nothing worth ſeeing. The ſituation indeed is fine, in a wide, delightful valley, where there is the greateſt variety of objects that a fine country and mountains can produce: but it is a poor dirty town; the houſes dark, the ſtreets narrow, the convents and other public buildings miſerable. What remains of the ducal palace is a caſtle; over the gate-way are the governor's lodgings, commanding the town and adjacent country. During the carnival they have plays and maſked balls.

If

If inſtead of taking the direct route you go by Geneva, you will find it 19 poſts, or 95 miles 3 furlongs from Lyon to that place; the time 21 or 22 hours: from Geneva to Chambery it is 7 poſts, or $46\frac{1}{2}$ miles; and the time 13 or 14 hours. This therefore is 72 miles out of the way, and will take 16 or 17 hours more in time. But if you have already ſeen Paris and Lyon, there is a road from Calais to Dijon, by S. Omer, Arras, Cambray, Laon, Rheims, Chalon ſur Marne, Joinville, and Langres, which is 66 poſts, or 351 Engliſh miles; and from Dijon to Geneva, by Auxone, Dole, Poligny, and from Morey acroſs Mount Jura to Nyon, 21 poſts: the time of the whole route about 81 hours: whereas by Paris and Lyon, it will coſt you 102 hours, but during four or five months Mount Jura is impracticable.

From Geneva, your beſt way is to hire horſes to convey you to Chambery, there being very few horſes on the road till you come into the direct way from France. It is 7 poſts from Geneva to Chambery, and the Voiturier will be at leaſt 12 hours in going them, unleſs your carriage is light: if you think this too much for one day, you may ſet out in the afternoon from Geneva, lay at Frangy, and arrive eaſily at Chambery the next day, time enough to ſee that place.

Montmelian, which is only a poſt and a half, or 9 miles from Chambery, is alſo moſt delightfully

ſituated at the head of three vallies. The inn is not in the town, but half a league on this ſide of it, and the aſcent from it is very ſteep. Having paſſed the mountain, the road lies in a very narrow valley, which winds inceſſantly. The wine made about Montmelian is much eſteemed. After this you meet with nothing but wretched towns and villages, and a country of terrible poverty and filth. The honeſt, plain, and thrifty Savoyards have very little land to cultivate, and look extremely unhealthy. Aiguebelle lies in a bottom cloſely ſurrounded by mountains: it is but a poor ſtraggling village: the water is clear, light, and ſparkling. After you have paſſed Aiguebelle, *goitres* or ſwelled necks become frequent. St. Jean de Maurienne was formerly the reſidence of the counts of this country; it is ſituated in the middle of the higheſt Alps, in a valley tolerably wide. The roads are pretty good, except through the towns, where they are ill paved, and barely wide enough for a carriage to paſs: indeed they are in general narrow, which is no wonder, where there is ſo little land to ſpare: frequently you find no more than room for this confined way between the ſteep mountain and the torrent; and in ſome places they are obliged to hew it out of the rock itſelf. Whenever the valley widens a little, you find a miſerable village; and ſome of theſe, as if it were to ſpare their uſeful land for cultivation, are placed in the very bed of the torrent,

torrent, which occupies ſo large a portion of all that is not barren rock. The road is almoſt a continued aſcent and deſcent by the ſide of the Arche, a river which riſes in Mount Iſerau, and joins the Iſere near Montmelian. As you advance, the mountains grow higher and more ſteep, till at length the road cloſes in a narrow gorge, and a very long and heavy aſcent to Lannebourgh, which is at the foot of Mount Cenis. There are about 220 houſes in this village, and about 100 porters on the Syndic's liſt, who are employed in their turns.

The inns are abominable on this road; it is therefore adviſeable, if you can bear the fatigue, to go through without ſtopping. Chambery, Aiguebelle, S. Jean de Maurienne, and Lannebourg, are the beſt places to repoſe at. You ſhould by all means have the whole day before you to croſs Mount Cenis, that you may not be hurried in the double operation of taking your carriage in pieces, and putting it together again; and that you may have time in the evening to arrive at Suze; in which caſe, the next day you will eaſily reach Turin to dinner. The whole paſſage of the mountain from Lannebourg to Novaleze may eaſily be accompliſhed in four, or at moſt five hours; and has nothing terrible in it, at leaſt from May to October. In a deep ſnow, in a violent tempeſt, and eſpecially in a great thaw, there is certainly

ſome danger; at all other times there is nothing but the inconvenience of taking the carriage in pieces, to ſend it over the mountain on mules; but the people are ſo adroit in this operation, and reſtore it to its primitive ſtate ſo eaſily, that the whole rather furniſhes amuſement than gives pain to the traveller. If you hire a Voiturier at Lyon or Geneva, you agree with him to pay all the charges of paſſing the mountain *. Theſe men make their demands according to the number of travellers who are on the ſpot. The price for a pair of horſes is from eight to eleven louis, beſides a preſent of a louis, or half an one, at the end of the journey; but if there be no extraordinary demand, you may expect a pair of horſes for eight louis. If you have no carriage of your own, and take the vetturino's chaiſe, he will carry you perhaps for ſeven louis, becauſe he has a better chance at Turin for a traveller to return with him. For this ſum he defrays your charges on the road,

* M. Dutens ſays, that in 1761 he agreed, at the rate of twenty louis, and in 1770 of twenty-eight louis, for an Engliſh chaiſe and four horſes, a two-wheel chaiſe and pair, a ſaddle-horſe, the expences of two gentlemen on the road from Turin to Geneva, and the whole charge of paſſing the mountain.—Mr. Sharp in 1765 paid thirty-one louis for ſix horſes from Geneva to Turin. On his return a voiturin offered to take him back for twenty-eight louis; but ſtaying ſome time he was obliged to pay thirty-ſix.

except

except breakfaſt, and little preſents to the ſervants; he is alſo at the whole expence of carrying you and your equipage over Mount Cenis, except a little gratuity and drink to your chairmen. Theſe ſame men will furniſh horſes at four Savoy livres a day each, allowing ſeven days for going, and as many for returning; that is, for a chaiſe and pair about 5l. 18s.; but this is much dearer than the other.

This road is almoſt the only one in which it is expedient to travel by Vetturino, unleſs where it is neceſſary for the ſtate of a traveller's finances. If you go poſt, you muſt be at the trouble and expence of croſſing the mountain: there is however a tariff, fixing what you are to pay at the different ſeaſons, for mules to ride on, or tranſport your baggage, their conductors, porters to carry the chairs, fellows who take the carriage in pieces, &c. There is a Syndic both at Lannebourg and Novaleze, who appoints a proper number of men to each ſervice, is very uſeful and obliging, and not unwilling to accept a trifling gratuity.

You have your option to paſs over on mules, or in *chaiſes-a-porteurs*, which are ruſh-bottomed elbow chairs, without legs; two men carry them by means of two poles, and they have a foot-board. Theſe fellows are very ſtrong and nimble, never miſſing a ſtep, but treading firm in the rougheſt ways with the agility of goats: they relieve each other at proper intervals. In deſcending, they

ſhow great dexterity in the frequent windings of the mountain. From ſix to ten of theſe men are aſſigned to each perſon, in proportion to his ſize. Their pay is fifty ſols of Savoy each, that is about 2s. 7½d. The price of a mule to carry the baggage is the ſame; of a mule to ride, 40 ſols, or 2s. 1d. A mule is not obliged to carry above 350lb. ſo that if the body of your carriage exceeds that weight, they may demand what they pleaſe. There is alſo one ſedan chair at Suze, which may generally be had, by ſending notice beforehand to the other ſide of the mountain: and lately they have provided other covered chairs. The aſcent is not bad, and is eaſily performed in an hour and half. At the top is a plain, about five miles in length; it is a fine turf, and may be galloped over, not only with perfect ſafety, but with pleaſure. There is a beautiful lake on this plain, with excellent trout in it. It is often related, as a wonderful circumſtance, that there ſhould be a lake on the top of Mount Cenis; but the truth is, that this plain is no more than a very high valley or gorge of the mountain; and though it be indeed the higheſt part which travellers paſs over, yet there are lofty pikes, which riſe at leaſt 3000 feet above it. The lake is ſupplied from the ſnow that melts on theſe, and trickles through the crevices. It gives riſe to the river Dora, and therefore may be looked upon as one of the ſources of the Po. You may ſtop at a public

a public houſe by the hoſpital to refreſh the men; and having traverſed the plain, you begin to deſcend into Piedmont. The proſpect on each ſide of tall firs, larches, and cheſnuts, of natural water-falls and roaring mountain rivers, affords a variety at once aweful and pleaſing. From the plain of S. Nicolas you have a view of a beautiful caſcade; and half way between the great croſs and Novaleze you paſs a wretched village, called La Ferriere. You will be two hours at leaſt in getting to Novaleze; the deſcent is ſteep, but no where dangerous.

Some adventurous people, who return from Italy by the way of Mount Cenis in winter, when the mountain is covered with ſnow, ſlide down on ſledges. The deſcent towards Lannebourg is very ſteep, and it takes almoſt an hour to go down it, on account of the many turnings and windings you are obliged to make; but the whole ſide of the mountain being then covered with one ſolid ſmooth cruſt of ſnow, at the proper place you may put yourſelf on a ſledge, with a guide on the fore part of it, who will conduct it, and change the direction of it with his foot, whenever it is neceſſary, and thus bring you to the bottom in ten or twelve minutes very ſafe; or if the ſledge now and then overturns, they ſay it is without any bad conſequence: this is called in French, *ſe faire ramaſſer*, and the place whence you ſet out, *les ramaſſes*. Nova-

leze is a poor place, with an indifferent inn, where is the firſt cuſtom-houſe for Piedmont; and a ſtranger muſt take care not to have ſnuff, or any new foreign commodities.

You will quit this place if you had not time to reach Suze the evening before, by nine or ten in the morning, that you may have the day before you, and be ſure to arrive at Turin before ten o'clock, after which hour the gates are not opened. The road to Suze is rough and bad, with a ſteep aſcent and deſcent, and the town is not conſiderable. You will paſs the formidable fortreſs of the *Brunetta*, along a narrow gorge of the mountain, which ſeems to cloſe at the paſs called *Pas-de-Suze*, but after that, opens ſenſibly wider. This is the barrier of Italy, and the key of Piedmont: the fortifications are ſaid to be well worth ſeeing, but it is difficult to obtain permiſſion. At Suze, in the gardens of the caſtle, is a triumphal arch, erected in the time of Auguſtus.

At Rivoli, which is only two leagues from Turin, the King of Sardinia has a country houſe, where Victor Amadeus was confined and died; it is well ſituated, and commands a plain terminated by Turin. From hence to the capital is a handſome broad ſtraight road, bordered by double rows of fine elms.

There are ſome wild and magnificent views between Mount Cenis and Turin; and the meadows

in

in ſome ſeaſons are equal in point of verdure to any in England; they are watered by the Dora, which deſcends with vaſt impetuoſity from the Alps.

You may go from Lyon to Turin by poſt in three days and an half, or four days; by *Vetturino* in ſix or ſeven days, but then you muſt travel early and late. Many perſons, however, prefer this latter mode of travelling, on account of its cheapneſs, the little trouble attending it, and the opportunity it gives of viewing the country with more leiſure; but I give you notice to lay in a large ſtock of patience, for they go but two miles and three quarters an hour; and to run the hazard of being taken to ſecond rate inns.

If you prefer a voyage by ſea, you muſt go from Lyon to Avignon, Aix, Marſeilles, and Toulon to Antibes, unleſs you have ſeen Marſeilles and Toulon before, in which caſe you may go directly from Aix to Antibes*. Here you will hire a felucca for

* This is the frontier of France towards Italy; it is pretty ſtrongly fortified, and garriſoned by a battalion of ſoldiers. The town is ſmall; veſſels lay ſafely in the harbour, but there is not water enough at the entrance to admit ſhips of any great burden. The adjacent country is more pleaſant than that on the ſide of Nice: the ground is not ſo encumbered, it is laid out in agreeable encloſures, with intervals of open fields, and the mountains riſe with an eaſy aſcent, at a much greater diſtance from the ſea than on the other ſide of the bay. Here are charming

for Genoa or Leghorn, as you pleaſe. This is an open boat with a *padrone* or maſter, and from eight to twelve rowers, who, partly by ſailing, and partly by rowing, will convey you to Genoa in two days, if the ſea be calm, otherwiſe they dare not ſtir; nor indeed is a felucca built for a heavy ſea. The hire of this veſſel will be eight ſequins, or about four guineas. You will put in at MONACO, a ſmall town, containing about eight or nine hundred ſouls, beſides the garriſon, built on a rock which projects into the ſea, and making a very romantic appearance. The principality conſiſts of three ſmall towns, and an inconſiderable tract of barren rock. You paſs *Ventimiglia*, where the Genoeſe territories begin, and ſeveral other places of leſs conſequence, and come to *S. Remo*, a conſiderable town on the declivity of a gently riſing hill, with a harbour for ſmall veſſels. The hills are covered with orange, lemon, pomegranate, and olive trees. *Oneglia* is a ſmall town, with ſome fortifications belonging to the King of Sardinia; the territory abounds with olive-trees, and produces the beſt oil of the whole Riviera. *Albenga* is a ſmall town, the ſee of a biſhop; it lies upon the ſea, and the country produces a great quantity of hemp. *Finale* is capital

charming rides along the beach, which is ſmooth and firm. The corn is in ear before the end of April; the cherries at the ſame time are almoſt ripe, and the figs begin to blacken.

of

of a marquiſate belonging to the Genoeſe: the town is pretty well built, but the harbour is ſhallow, open, and unſafe; the country abounds with oil and fruit, particularly with excellent apples, called *pomi carli*. *Noli* is a ſmall republic of fiſhermen ſubject to Genoa, but tenacious of their privileges: the town is tolerably well built, defended by a caſtle, and the harbour is of little conſequence. *Savona* is a large town, with a ſtrong citadel, and a harbour capable of receiving large ſhips, but partly choaked up. You paſs Albiſóla, Seſtri di Ponente, Novi, Voltri, and many villages, villas, and magnificent palaces belonging to the Genoeſe nobility, till you ſkirt the fine ſuburbs of St. Pietro d'Arena, and arrive at Genoa. The whole Riviera, where it will admit of it, is cultivated like a garden, and plantations extend to the very tops of the hills, interſperſed with villages, caſtles, churches, and villas. When you are arrived at Genoa, you may perhaps not deſire to proceed any farther by ſea; but if you do, you may hire another felucca there for Leghorn.

You may alſo embark at Nice inſtead of Antibes: or you may go from thence by land along the *Corniche* or *Col du Tende*. As ſoon as you leave Nice, you climb the Scarena, a very high and ſteep mountain. *La Chiandola*, which is ſix poſts from Nice, is in a very picturesque ſituation; a league from it is the bourg of *Saorgio*, ſo ſingularly placed

on

on the top of a mountain, that it ſeems ſuſpended in the air: from Chiandola to Tende you follow the bed of a torrent. *Tende* is the capital of a county, which gives name to this paſſage over the Alps; you are three hours in mounting, and two in deſcending it, unleſs the mountain is frozen, and then you may deſcend by a ſledge to Limoni in leſs than an hour. Between Limoni and Coni you ſee Monte Viſo 40 miles, and Mount Cenis 70 miles diſtant. *Coni*, called the maiden-fortreſs, becauſe it was never taken, is ſituated near the confluence of the Stura and Geſſo, which have deſtroyed above 500 acres of land in the neighbourhood; theſe rivers, however, are greatly conducive to the general fertility of this part of Piedmont. From Limoni to Coni, the vale is watered partly by the Geſſo, whoſe ſtreams are admirably conducted, and partly by the Varmenagna, which greatly contributes to the rich crops both of corn and graſs, with which this tract abounds. At *Poirino* you come into the high road from Turin to Genoa.

Nice is in a ſmall plain, bounded on the weſt by the river Var, which divides it from Provence; on the ſouth by the Mediterranean ſea, which comes up to the walls; on the north by the maritime Alps, which begin from the back of this plain, with hills of gentle aſcent, riſing by degrees into lofty mountains, and forming an amphitheatre,

ending at Montalbano, which projects into the sea, and overhangs the town to the east. The river Paglion, which is supplied by the rains or melting of the snows, washes the walls of the city, and falls into the sea on the west.

The country about Nice is most delightful and pleasant, the whole plain being highly cultivated with vines, pomegranates, almonds, oranges, lemons, citrons, and bergamots. The hills are shaded to the top with olive trees, among which are interspersed the casines and white country houses. The gardens are full of rose-trees, carnations, and other flowers, blooming the whole winter. You will see the farmers at Christmas gathering their olives on the hills, and in the vallies getting their oranges and lemons, and mowing and making their hay, which they do four times a year. It is nearly as hot during the winter months here, as England is in May; and such is the serenity of the air, that one sees nothing over head for months together but the most charming blue expanse without clouds.

Nice, hardly a mile of circumference, is said to contain 12,000 inhabitants: the streets are narrow; the houses are built of stone, but the windows have in general paper instead of glass. The harbour is defended by a mole, on one side of which is a guard, and a battery of seven guns; on the other a manufacture for reeling silk, a coffee-house, tavern,

vern, &c. for the ſea-faring people. It is a free port, and generally full of ſmall veſſels, from Sardinia, Yvica, Italy, and Spain, loaded with ſalt, wine, &c.

The walks are very pleaſant and various; but the rides, which are much confined, are ſtony and diſagreeable, except the two carriage roads, one by the ſea ſide as far as the Var, about five miles; and the other about two miles only, from the new gate, on the Turin road, between two lofty mountains, by the ſide of the river Paglion.

The market is tolerably well ſupplied with fiſh, beef, pork, mutton, and veal; the lamb is ſmall and often poor; poultry is very indifferent and dear; butter is good and rather cheap; bread very indifferent indeed*. Water is moſtly drawn from deep

* Butchers meat three ſols a pound, and veal ſomething dearer; but then there are only twelve ounces in the pound, which being allowed for, ſixteen ounces come for ſomething leſs than two-pence halfpenny Engliſh. Fiſh four ſols, or three-pence for ſixteen ounces. A turkey, three ſhillings; a capon, a brace of partridges, or a hare, one ſhilling and ſix-pence. Pigeons are dear, rabbits rare, and geeſe ſcarcely to be ſeen. All winter they have green peaſe, aſparagus, artichokes, cauliflowers, beans, kidney beans, endive, cabbage, radiſhes, lettuce, &c. &c. Potatoes from the mountains, muſhrooms, and the fineſt truffles in the world. Winter fruits are olives, oranges, lemons, citrons, dried figs, grapes, apples, pears, almonds, cheſnuts, walnuts, filberts, medlars, pomegranates,

deep wells, and is very hard; the only water fit for drinking, is that in the well of the convent of Dominican Friars in the great ſquare, which being expoſed a ſhort time to the air, becomes ſoft and good. There are ten convents for men, and three for women. It abounds with nobleſſe; but excepting three or four families, they are ſprung from bourgeois, who have ſaved a little money, and raiſed themſelves to this rank by purchaſe. There is a *converſazione* every evening at the Commandant's, and in carnival time a ball twice or thrice a week.

Inſects, which are in vaſt abundance here, never ſink into a torpid ſtate, but are troubleſome all the

granates, azarolle, and the berries of the laurel. There are caper-buſhes wild in the neighbourhood, and ſome palm trees, but the dates never ripen. In May there are wood ſtrawberries, in the beginning of June cherries, and theſe are ſucceeded by apricots and peaches. The grapes are large and luſcious. Muſk-melons are very cheap, and they have water-melons from Antibes and Sardinia.

Wine is very good and cheap: the merchants brew it a good deal; but both red and white may be had of the peaſants, genuine, for leſs than three-pence a quart, when taken in quantity. The wine of Tavelle in Languedoc, very near as good as burgundy, may be had for ſix-pence a bottle. The ſweet wine of S. Laurent about eight-pence or nine-pence, and pretty good Malaga for half the money.

Wood for firing at eleven ſols, or 6½d a quintal, conſiſting of one hundred and fifty Nice pounds.

winter. Gnat-nets are fixed to all the beds, and without them there would be no ſleeping. Lodging-houſes are exceſſively dear, both in town and country *. Care muſt be taken to make the moſt particular agreements upon every occaſion.

The employments of the inhabitants of this country, are, beſides agriculture and gardening, the making wine, oil and cordage, the rearing of ſilkworms, and fiſhing. They raiſe a great deal of hemp; ſome wheat, rice, barley and oats, and a conſiderable quantity of maize. Herbage is ſcarce; they have however ſome pleaſant meadows in the ſkirts of Nice that produce excellent clover. All vegetables have a wonderful growth, and they have a great variety of ſweet and aromatic herbs wild.

The air here is very dry and elaſtic, ſtrongly impregnated with ſalt. The winds are very vari-

* Juſt without one of the gates there are two houſes to be let, ready furniſhed, for about five louis d'ors a month. As for the country houſes in the neighbourhood, they are damp in winter, and generally without chimneys; in ſummer they are hot and full of vermin. A tenement in Nice, conſiſting of a hall, kitchen, two parlours, three bed chambers, and two or three ſervant's rooms, with a garden, will coſt you about 20l., and you muſt hire it for a year. You may hire furniture for about two guineas a month; or you may buy what is neceſſary for ſixty guineas; but then you will ſell it at going away only for one third of the money it coſt.

able; and whilſt the ſun is ſo hot that you can ſcarce take any exerciſe out of doors without being thrown into a ſweat, the wind is frequently ſo keen as to produce all the miſchievous effects of pores ſuddenly ſtopped, ſuch as colds, pleuriſies, ardent fevers, rheumatiſms, &c. Eaſt and north-eaſt winds blow almoſt conſtantly during March, April, and May, and paſſing over mountains covered with ſnow, are very ſharp and penetrating; when the ſnow begins to melt, the air grows more mild and balmy; and in a few weeks the heat becomes very diſagreeable. The inhabitants are ſubject to fevers, ſcrophulas, rheumatiſms, ſcorbutic putrid gums, with ulcers and eruptions of various ſorts; diſorders ſimilar to thoſe of other towns on the ſea coaſt of Italy; but the moſt prevailing diſtemper ſeems to be a maraſmus.

Upon the whole the winter is warm and pleaſant; in March and April it is dangerous for a valetudinarian to ſtir out on account of the cold winds; the autumn is uſually very wet, and the ſummer intolerably hot; at this ſeaſon a retreat may be found on the other ſide of the Var, about ſeven miles off, in or near the town of *Graſſe*, pleaſantly ſituated on the aſcent of a hill in Provence. The air is certainly bad for ſuch as have a ſcorbutic habit, particularly in ſummer, when the ſtrong evaporation from the ſea makes the air ſo

ſaline, that the ſurface of the body is covered with a kind of volatile brine*.

If circumſtances ſhould induce you to enter Italy from the Valais, you will go by Bex, S. Maurice, Martigni, and acroſs the mountain of S. Bernard. Were it not for the convent, it would be impaſſable in winter; and even with the aſſiſtance which that affords, many perſons are loſt in the ſnow, as the bones and corpſes in the two chapels witneſs. As ſoon as a ſtorm is over, the ſervants of the convent ſally forth with wine, and proviſions, to the aſſiſtance of the diſtreſſed, towards the Valais, as far as a building made for the refuge of travellers, called the Hoſpital.

The convent is ſituated in the territory of the Valais, in the higheſt gorge of the mountain, 8074 Engliſh feet above the Mediterranean†. You have ſtill two hours to mount to it, after vegetation of trees ceaſes. The thermometer, even in ſummer, deſcends here almoſt every evening nearly to the

* The whole journey from Calais immediately to Nice of four perſons in a coach, or two poſt-chaiſes, with a ſervant on horſeback, travelling poſt, will coſt 120l. including every expence. A travelling coach, or berlin, either at Calais or Paris, will coſt from thirty to forty guineas.

† 1246 toiſes according to M. Pictet, and 1257 according to M. De Sauſſure.

It is therefore the moſt elevated habitation of the old world, and very near the region of perpetual ſnows.

freezing point; and below it, if the wind is northerly. M. De Sauſſure has obſerved it below 0, the firſt of Auguſt at one p. m., though the ſun was continually piercing through the clouds. Here the moſt ſheltered ſituations will hardly afford a few ſmall lettuces and ſorry cabbages, a little ſpinage, and ſome ſorrel; the whole produce of the kitchen garden for theſe poor monks, who receive ſtrangers with a hoſpitality that does honour to their order and to humanity. They have twenty horſes, which are employed during ſummer in providing bread, wine, flour, cheeſe, dried fruits, and eſpecially wood, which they fetch the diſtance of five or ſix leagues: they muſt bring in forage for the milch cows, and beaſts which are fatted for the kitchen: as to the horſes, they winter at Roche, in the government of Aigle, where the convent has a farm.

Not far from the convent are the remains of a Roman temple, where inſcriptions, medals, and ſome bronze ſtatues, have been found.

Though this ſituation is ſo high, yet it is overlooked by pikes 1500 feet higher, which therefore you will ſuppoſe are generally covered with ſnow, where they are not too ſteep for it to lie.

If you wiſh to paſs into Italy by Mount S. Gothard, which to a lover of rude and pictureſque nature, will be highly intereſting; you muſt go to

Lucerne in Switzerland, and from thence croſs the lake of that name to Altorf. The *hoſpice* at the top is inhabited by two Italian friars, from the convent of Capuchins at Milan, who receive all ſtrangers that paſs through theſe inhoſpitable regions, where there is no other houſe for a conſiderable way. The weather is ſo cold here, as well as on S. Bernard, in the middle of Auguſt, that you will rejoice to find a good fire. The ſnow begins to fall the latter end of September, and the lakes about this ſpot are frozen three months of the year. The ſources of the river Teſin, which runs into the Po, and of the Reuſs which runs into the Rhine, are within two miles of each other. The ſource of the Rhine is within a day's journey, and that of the Rhone is about three leagues off. This habitation is 6790 feet above the level of the ſea.

So few Engliſhmen go into Italy by the other paſſages, that it is ſcarcely neceſſary to deſcribe them: as to the Tyrol, I ſhall ſuppoſe you to return that way, and ſhall inform you of it in its proper place.

SECTION

SECTION II.

Deſcription of Turin, and Journey to Genoa.

TURIN is the capital of Piedmont, and the reſidence of the King of Sardinia. It is ſituated in a fine plain, watered by the Po, and at the confluence of this river with the Dora. The approach to the city is magnificent, and the environs are beautiful: thick fogs from the two rivers are frequent in autumn and winter; ſo that the air of Turin is then very thick and moiſt. Its population is eſtimated at 80,000*. The four gates are highly ornamental; the ſtreets in the new town are wide, ſtraight, clean, having plenty of water running through them; well built, in a good taſte, chiefly of brick ſtuccoed, and generally terminating in ſome agreeable object. No inhabitant can rebuild or repair his houſe, but on an uniform plan laid down by government for the improvement of the city. The *Strada di Po*, leading to the Palace, is very ſpacious, and has handſome porticos on each ſide; *Strada Nuova* and *della Dora groſſa* are alſo good ſtreets. The principal ſquare, called *Piazza di San Carlo*, is large, and decorated on two ſides with porticos.

* According to Keyſler the inhabitants were 54,600 in the year 1728; in 1763, they were 63,000; in 1765, 64,298. De La Lande.

The fortifications of Turin are regular, and kept in excellent repair. The citadel is a regular pentagon, confiſting of five ſtrong baſtions, and is reputed one of the ſtrongeſt in Europe*. The glacis is planted with trees, forming three avenues; that in the middle very wide for carriages, and one on each ſide for walking; they extend to the Suze gate, between the foſſé and the city. At the end next the new gate is the arſenal, which, beſides the armories, uſually found in ſuch places, contains a cabinet of minerals, a good chemical laboratory, a library of books in mineralogy and metallurgy, and furnaces for caſting cannon: here alſo are mathematical, mechanical, and other maſters, for the inſtruction of engineers, miners, &c. The garriſon of Turin is always changed at the end of two years; and then there is a general review.

The Univerſity is in the *Strada di Po*. It conſiſts of ſchools, wherein the twenty-four profeſſors read lectures from the 3d of November to the 24th of June. Of the royal library, wherein are about 50,000 volumes of printed books, beſides manuſcripts†: this is open every day, except holidays, both morning and afternoon. Of the royal muſeum, which has a good cabinet of medals; and a

* Keyſler has a very particular account of the citadel.

† A catalogue of the manuſcripts was printed 1749, in two volumes folio.

collection

collection of antiquities, found chiefly in Piedmont or Sardinia, and elegantly arranged: alſo of natural hiſtory—as ſhells and Engliſh minerals, poliſhed marbles and hard ſtones, petrifactions, corals, zoophytes, and ſome minerals collected by Donati in the Adriatic; alſo ſome cheſts of natural curioſities, which Donati, during his travels in Egypt and Arabia, ſent from Goa*. Theſe are in no ſort of order.

The military academy is to the eaſt of the caſtle. Here young gentlemen, both natives and ſtrangers, may be inſtructed in the exerciſes at a moderate expence, the King defraying a part of the charge attending this inſtitution. The building is a large court, with porticos on three ſides; the ſtables are handſome and ſpacious; and the riding-ſchool is a very fine one.

The King's Palace is in a ſimple and noble ſtyle of architecture. The apartments are handſomely fitted up and furniſhed: the ceilings painted by Daniele di Sancterre and others. They contain a great collection of pictures†, among which are many

* It is ſuſpected that theſe cheſts were pillaged before their arrival.

† PICTURES[a].

Gallery.

A large market. Baſſano.

S. Sebaſtian. Orazio Gentileſchi.

[a] Cochin has given little more than a general account of this collection.

David

many good ones: great part of these were purchased from Prince Eugene's cabinet, by the late

David with the head of Goliath. Guido.
Old man writing. Valentin.
A concert. Ditto.
Moses saved by Pharaoh's daughter. Paolo Veronese.
Martyrdom of S. Andrew. Spagnoletto!
S. Margaret, large as life. Pouffin.
S. Victor: said to be by Goltzius.
S. Jerom. Daniele.
Dead Christ. Ditto.
The Israelites bringing their jewels to Aaron. Calabrese.
Four pictures. Pompeio Battoni.
Cupid. Guido Reni.
The Virgin in glory. Guido Cagnacci.
Virgin, child, and S. John. Lorenzo Sabattini.
S. Peter and S. John, two pictures by Valentin!
Bacchanals. Calabrese.
Solomon and the Queen of Sheba. Paolo Veronese.
S. Margaret. Rubens.
Christ and the woman of Samaria. Lanfranco.
A Concert. Lanfranco.
Rape of the Sabines. Bassano.
S. Sebastian dead, and two women pulling out an arrow. Gentileschi.

Second Gallery.

A Hermit in a hollow tree. Salvator Rosa.
Portrait of a Scotch nobleman, whole length. Rubens.
Portrait of a man with a picture before him. Holbein.
Painter contemplating the portrait of a lady.
Charles I. Mytens: architecture by Steenwyck.
Head of Vandyck, with the sunflower: by himself.

A Nymph

late King. The ſtatues and buſts are part of the wreck of the Gonzagua collection, brought from Mantua

A Nymph or Venus. Carlo Cignani.
Adonis. - - - Ditto.
Head of Rembrandt; by himſelf.
Portrait of a man with a glaſs of wine. Pourbus.
Lucretia, half figure; by Guido.
Entombing of Chriſt. Baſſano.
Three children of K. Charles I. Vandyck.
Prince Tommaſo di Carignano, on a white horſe; large as life, in armour. Vandyck.
A man in armour with a woman, leſs than half figures. Rubens.
Two boys. Carlo Cignani.
S. Jerom; and S. John Baptiſt, half figure; both by Guido.
Repoſe in Egypt. Albano.
Charity. - Ditto.
Sir Thomas More's daughter with her father's head.
Virgin and child. Vandyck.
Portrait of a woman in a ruff, and another younger; both by Pourbus.
An old man, half figure. Guercino.
Another. Spagnoletto.
Portrait of a man. Bronzino.
Two pictures of animals.
An old man, half figure, almoſt naked. Spagnoletto.
Another, half length, in a chair. Rembrandt!
A man, half length, ſitting. Pourbus.
An old man and an angel, leſs than half figures.
A young woman with a glaſs.
Holy family, half figures, from Rubens.
Orpheus with animals.
Virgin, child, and S. John; dark but good.

Lucretia.

Mantua on the pillage of that city. The celebrated Iſiac table is in the chamber of the archives; where

Lucretia. Domenichino.
Incantation. Teniers.
Portrait of a woman in a ruff.
Another by Pourbus.

In the next Room.

The four elements, four oval pictures, by Albano.

Four ſubjects from the Old Teſtament, by Solimene; the beſt is the Queen of Sheba offering preſents to Solomon.

Three pieces of peaſants, by Teniers!

Small battle-piece. Wouvermans!

Cattle. Potter! 1649.

Woman and two children, ſmall. C. de Moor.

Two inſides of churches.

Four landſcapes, by Greffier; one larger; and two others very fine.

Viſitation of Eliſabeth. Rembrandt.

Landſcape, with the baptiſm of Chriſt. Salvator Roſa.

Two landſcapes. Greffier.

Virgin and child in the ſtyle of Rubens: perhaps by Willibert.

A large picture with many figures. Baſſano.

Another Room.

Pope Paul III. half length, ſitting. Tiziano.

Flower-piece. De Heem.

Picture-ſhop. Franck, 1618.

Holy family in a landſcape. Brueghel and Rottenhamer.

Venus and Adonis. Ditto.

The Salutation of Eliſabeth. Orazio Gentileſchi.

The return of the Prodigal. Guercino:—both large.

Luther and his wife. Holbein. Repaired or copies.

Virgin

where alſo are ſome antique ſtatues, and an equeſtrian ſtatue of victor Amadeus; Pirro Ligorio's drawings

Virgin and dead Chriſt. Carracci.

Landſcape. Greffier.

Martyrdom of S. Laurence; figures large as life. Baſſano.

A warm landſcape. Both.

Two landſcapes, with naked women. Polembourg.

Head of an old man with a white beard. Rembrandt!

Adam and Eve weeping over Abel. Vanderwerff.

Country Attorney and his Clients; ſaid to be by Quintin Matſys. It is like that engraved by Boydel.

Inſide of a church, large. Peter Nefs.

Holy Family with angels. D. Calvaart. 1579.

Another Room.

A dropſical woman with her phyſician; finiſhed with the moſt exquiſite Dutch nicety, by Gerard Douw.

Two landſcapes, by Jan Brueghel.

Landſcape, by Helliſh Brueghel.

Dead Chriſt. Daniele.

Battle at a bridge. Wouvermans!

Reſurrection of Lazarus. Rubens.

Moſes bringing down the Red ſea on the Egyptians. Jan Brueghel.

Chriſt ſitting on the ſepulchre, and treading on death. Rubens.

Eight ſingle heads, ſtudies from nature, by Rubens.

Slight ſketch of Henry IV's apotheoſis. Rubens.

Landſcape. Jan Brueghel.

Martyrdom of a female Saint. Polembourg.

Another Room.

Magdalene weeping, large as life. Rubens.

Fruit, by Claude Mignon.

Virgin

drawings in thirty-two folio volumes; many other drawings, among which is one by Michelangelo Buonarroti;

Virgin and child after Raffaelle. Saſſa Ferrata.
Two old heads, by Guercino.
Portraits of a man and woman ſitting. Vandyck.
The deſcent of a hero into hell—and a ſmall landſcape: both by Helliſh Brueghel.
Two landſcapes, by Jan Brueghel.
Adoration of the ſhepherds. Pietro da Cortona.
Two pictures with two heads in each. Schidone.
Flower piece. De Heem.

A little Room.

A ſmall piece of horſes. Wouvermans.
Landſcape with S. John preaching: very old.
Two landſcapes, by Greffier.
Eraſmus, by Holbein; and an old head its companion.
A medley, ſaid to be by Rubens.
A ſmall portrait of Schalcken, by himſelf.
Boy, girl, and dog, at a window. Gerard Douw.
Two landſcapes. Claude Lorrain: perhaps copies.
Two ſketches. Rubens.
Rinaldo and Armida. Vandyck.
Two ſmall pictures. Albano.
Landſcape with a pleaſure-boat, and another with carriages: both by Jan Brueghel.

Another Room.

Old man with a glaſs, half figure. Oſtade.
Magdalene with a lamp. Schalcken.
Old man and a young woman. Vanderwerff.
Three pictures of women. Vanderwerff.

Six

Buonarroti; an old picture of the crucifixion, ſaid to be by Albert Durer, &c.

The

Six landſcapes, by Greffier.

S. Frances of Rome, large as life. Guercino.

Chriſt receiving penitents. Rubens. The ſame at Duſſeldorff, but finer: engraved by Lauwers.

Moonlight winter landſcape.

The ſalutation of Eliſabeth, large. Gentileſchi.

Holy family: ſchool of Rubens.

Long Room near the Chapel.

Inſide of a room, with fruit, &c. 1765.

Large round landſcape, romantic. Jan Brueghel.

Four landſcapes by the ſame: 1. ſea-ſhore; 2. hunting; 3. village feaſt; 4. good Samaritan.

Small moonlight landſcape. Peter Nefs.

Two ſmall landſcapes. Jan Brueghel.

Old man, and old woman; ſmall whole lengths: both by Rembrandt.

Two inſides of churches. Peter Nefs.

Virgin and child. Francis Francia.

Two ſmall landſcapes. Jan Brueghel.

Two pictures of horſes. Wouvermans.

Small landſcape! Jan Brueghel.

Its companion, with a river and ſhips. Jan Brueghel.

Moſes bringing back the Red ſea. Jan Brueghel.

Man and woman ſitting; ſaid to be Oſtade.

Savoyard with a cymbal. Teniers.

Woman with two children. Ditto.

Village feaſt. Greffier.

Small portrait of a man in a hat!

Landſcape with cattle. Berghem.

Landſcape, by Greffier.

Two

The King's Theatre, or great Opera houſe, adjoins to the royal palace, and is reckoned one of the

Two landſcapes, by Jan Brueghel.

Ruined temple, ſmall, by the ſame.

Horſe-ſhoeing, ſmall. Wouvermans.

A young woman, with a braſs pail and dead fowls. Gerard Douw!

Landſcape, with S. Hubert. Jan Brueghel.

Noah entering the ark, ſmall. Baſſan.

Landſcape with boats. Jan Brueghel!

Woman counting money. Gerard Douw.

Small landſcape with ruins. Greffier.

Old man reading, and old woman with hands on each other; both ſmall. Rembrandt.

Young woman with grapes. Gerard Douw.

Landſcape with a ſacrifice to Cupid. Jan Brueghel.

Young woman writing. Schalcken.

Old woman in a cap. Gerard Douw.

Old woman with a reel. Ditto.

Old man with bottle and glaſs. Ditto.

Young woman. Gerard Douw.

Shoeing of horſes. Wouvermans.

Village feaſt, with many figures. Jan Brueghel.

Cows and ſheep. Teniers.

Landſcape, with S. John Baptiſt!

Holy Family, with Joſeph at work. Albert Durer.

Small Cloſet, hung with looking glaſs.

Seventy-two miniature portraits, fifteen half length, the reſt ovals.

Little Room.

Adam and Eve, large as life. Guido.

Salmacis and Hermaphroditus. Albano.

Man

the fineſt in Europe. It is 96 Engliſh feet wide, and 126 in length. Six rows of boxes riſe above the pit; each big enough to hold eight perſons with eaſe, but only three in front. The King's box is oppoſite to the ſtage, and occupies the width of five boxes, but the height only of the ſecond and third rows: the back part is covered with looking-glaſs, and there is a moveable partition, which is taken down on high feſtivals: thus the room is doubled in ſize, and being grandly illuminated, with the whole theatre, makes a very handſome appearance. The machinery and decorations

Man and woman, ſmall. Corregio.

Man and woman in the water, probably Salmacis and Hermaphroditus. Mieris!

Cleopatra, large as life. Guido.

Nymph and ſhepherd. Vanderwerff.

Landſcape, with Diana and nymphs. Brueghel.

Child aſleep. Guido.

Woman on a bed. Tiziano.

Room near the laſt.

Boors fiddling. Teniers.

Boors ſmoking. Ditto.

Fragment of a woman, Tiziano: head and breaſt only remaining.

Purſe and book. Gerard Douw.

Hour glaſs and ink-horn. Ditto.

Battle. Giulio Romano.

Landſcape with horſemen. De Momper.

S. Catherine with a lamb; large as life. Guido.

are magnificent. The king is at the chief expence, they who have boxes paying only two or three guineas for the ſeaſon as a kind of fee, money being taken at the door only for ſitting in the pit. The ſerious opera begins on the ſixth of January, which is the king's name-day, and continues except on Fridays, till Lent; and this interval is called the *Carnival.*

There is alſo a little theatre, called *Teatro Carignano*, which has five rows of boxes, and twenty-four in each row. A company of *burletta* performers exhibit here from October to Chriſtmas; and, during ſummer, ſome *buffi* comedians preſent every night, except Friday, a farce, with a muſical interlude, which they continue till the burlettas begin.

The *Corſo* is uſually in an avenue of elms about a mile in length, leading from *porta nuova* to the Po, and the king's villa of the Valentine: here all the city parade in carriages between five and ſeven in the evening, when they change their ground for another avenue near the citadel; and this they leave at eight for the theatre, or ſome aſſembly, in ſummer; but in ſhort days the theatres open between five and ſix. During the Carnival the Corſo is in the Po ſtreet.

The buildings which are moſt eſteemed in point of architecture are, the palace of the duke of Savoy, called *Caſtello Reale*, by Filippo Giuvara;

the Carignano palace, by Guarini; the buildings of the univerſity, and the town-houſe.

The moſt remarkable of the churches are, 1. The cathedral, dedicated to S. John Baptiſt; a gothic edifice, reſtored in 1498. The chapel *della ſantiſſima ſindone*, or S. Suaire, by Guarini, is much noticed, rather for its ſingularity than its beauty. It is quite circular, wholly incruſted with black marble, heavy and diſmal, reſembling a melancholy mauſoleum; the dome is a very ſingular ſtructure. A ſymphony is commonly played here every morning between eleven and twelve o'clock, by the king's band, divided into three orcheſtras, placed in three ſeparate galleries. The royal family are conſtant in their attendance. On feſtivals there is other muſic, and motets are ſometimes performed with voices. 2. San Filippo Neri, by Giuvara. 3. The church of the Carmelites in the great ſquare, by the ſame architect; in which is a ſtatue of S. Thereſa in ecſtaſy, by Le Gros. Several other churches are much decorated, but rather extravagant in their ſtyle of architecture.

The principal paintings in the churches are—in that of the Jeſuits: S. Paul, by Fred. Zucchero. In S. Dalmatius: the burial of Chriſt, by Molineri. In S. Domenico: Virgin and Chriſt in the clouds; and S. S. Domenico and Roſa, by Guercino. In S. Filippo Neri: pictures by Solimene, Carlo Maratti and Conca.

In the Pertengo palace are many ſmall pictures, among which that of the dying officer at confeſſion has great merit.

The Bezozzis have, among others, a fine picture of Chriſt bearing his croſs, by Lodovico Caracci. Cavalier Geloſi has the virgin, child, and St. John, a capital piece, by Andrea del Sarto.

A league and half from the city is the *Superga*, a handſome church, richly ornamented, built on the top of a mountain, after the deſigns of Giuvara, in conſequence of a vow made by Victor Amadeus in the year 1706, when Turin was beſieged by the French. The building was begun in 1715, and finiſhed in 1731. On the 8th of September in every year, the king and royal family go to this church, to commemorate the delivery of the city. The view from the dome is very extenſive.

Les Vignes de la Reine is a ſmall palace of the king's near Turin, on a height, from whence there is a view of the city, of the plain as far as Rivoli, and the courſe of the Po for three leagues. There are ſome ceilings here by Daniele.

Veneria Reale is the palace where the late king chiefly lived. In the guard-chamber are ten large hunting-pieces by Jean Miel. The chapel is by Giuvara: at one of the altars is a picture of S. Sebaſtian, S. Roch, and S. Euſebius, by Sebaſtian

Ricci. The orangerie is beautiful, about 540 feet long, and 96 wide. The ſtables are ſpacious and handſome. The gardens are large, laid out in the French taſte, with a ſylvan theatre, a labyrinth, &c. It is full of quarters planted with bruſhwood, interſected by narrow allies, forming ſtars, in which the king uſed to poſt himſelf, to ſhoot the game, which was driven out of the coppices by the piqueurs.

The pariſh church alſo is by Giuvara.

Moncalieri is preferred by the preſent king for his reſidence. It is pleaſantly ſituated on the Po, and being farther removed from the Alps, is warmer than La Veneria or Stupenigi: another palace, where the king breakfaſts when he hunts, which is twice a week. He lives much in the country, and does not come to reſide at Turin till Chriſtmas. The queen, princeſſes, and younger princes, attend the chaſe of the ſtag, in two wheeled poſt-chaiſes, with poſt-horſes.

Valentino is a ſmall palace of the king's, a little way out of town, on the banks of the Po: it has a large garden, in which the royal family walk, and it is open to ſtrangers. The univerſity have alſo here a ſmall botanic garden, well furniſhed with alpine plants.

The convent of the Camaldules is in a fine ſituation, on a hill five miles from the city; it was founded by Charles Emanuel in 1599. The beſt

picture here is a large one, filling the end of the refectory, by Br. Mattheus of Antwerp; the subject is the laſt ſupper. The road to this convent is romantic.

There is a literary ſociety at Turin, who have publiſhed memoirs, under the title of *Miſcellanea Philoſophico-Mathematica.* Padre Beccaria is profeſſor of natural philoſophy. Ignazio Somis is profeſſor of phyſic, and phyſician to the king. Dr. Allione, the profeſſor of botany, has a good muſeum of dried plants, inſects, petrifactions, and minerals. Dr. Giov. Pier Maria Dona is profeſſor extraordinary of botany, and inſpector of the muſeum of natural hiſtory. Dr. Charles Louis Bellardi is a learned phyſician. S. Bartoli is profeſſor of eloquence. Father Gerdil is a celebrated mathematician. Cavalier Terini has the cuſtody of the royal muſeum. M. Grafion is profeſſor of the mine academy, and has the direction of the mines of Savoy. The Bezozzis and Pugnani are univerſally known in the muſical world.

The chief trade of this city and country is in thrown ſilk, which is ſent to England and Lyon: they manufacture, however, ſome of it into excellent ſtockings, and good ſilk for furniture. They are famous for roſoli, millefleurs, ſnuff, chamois gloves, and ſome other trifles. They import broadcloths and linen from Great Britain; ſome woollens and Lyon goods from France; linens from Switzerland

zerland and Sileſia; alſo iron, copper, ſugar, and drugs of all ſorts. Their chief export is cattle, ſome hemp, thread and cordage: they reckon that upwards of ninety thouſand bullocks are annually ſent out of Piedmont. Several manufactories are carried on for the king's account, as tobacco, bottles, lead, ſhot, &c. All the ſalt uſed here comes from Sardinia: the king diſpoſes of the produce of the ſalt ſprings in Savoy to the Swiſs. A great deal of wine is made in Piedmont, but it is not all good: the principal attention of government has been beſtowed on the cultivation of mulberry trees. Rice alſo is a great object of culture in ſome provinces. They abound in good fruit, particularly cheſnuts; and are remarkable for fine truffles.

Piedmont is 150 miles in extent from north to ſouth, but much leſs from eaſt to weſt. It is flat, and well watered by rivers and brooks. They have the good ſenſe to make the beſt uſe of theſe for the improvement of their meadows. From the Alps to the Venetian lagunes there is very little uncultivated land. A ridge of low hills, called *la Collina*, beginning not far from Turin, and continuing along the banks of the Po, for forty or fifty miles, is covered with houſes and vineyards, and enjoys delightful and extenſive proſpects. The Val d'Aoſta is intereſting to a naturaliſt, for its copious quartz veins with plenty of native

gold: fine-grained lead ore, containing ſilver, &c.; red antimony; green lead ore, &c. This is alſo the country of the *Steinbock*.

The Piedmonteſe language has a great mixture of French; and the nobility, who are numerous, affect French faſhions and manners. They are fond of outward ſhow, but not being in general rich, are obliged to be economiſts. The people are ſaid to be addicted to play, and have the reputation of being ſharp and crafty. They make very good ſoldiers; and the peaſants and artiſans are induſtrious, and not unſkilful. The inhabitants are ſuppoſed to exceed two millions; and the king's revenues are eſtimated at little more than a million ſterling: with this his houſhold is well ſupported and paid, his troops well cloathed, and always complete.

By ſetting out early from Turin, you may get to Aleſſandria the firſt day, and arrive at Genoa the ſecond, before the gates are ſhut. The road to Aſti is bad, and the country unintereſting. *Aſti* is built of brick ſtuccoed; the ſtreets are narrow, and the people poor, without trade or induſtry; there are ſome large palaces that have a deſerted appearance, and ſeveral churches and religious houſes. The fortifications and caſtle are in ruins; but there is a garriſon and commandant.

From Aſti the road is ſandy all the way to Aleſſandria, and in ſome places very indifferent. The products

products are corn, mulberry-trees and vines. *Aleſſandria* has a ſtrong citadel, and a garriſon conſiſting of five regiments of infantry, and a detachment of cavalry. There is an opera here during the two fairs, in April and October; but the place is neither large nor remarkable. The principal building is the town-houſe in the great ſquare, by the cathedral, a gothic edifice, which contains nothing to detain a ſtranger.

Immediately after quitting the town, you croſs the river Tanaro in a boat, which is ſo contrived as to carry paſſengers over, without getting out of their carriages. The ſoil to Novi is gravel, and the country level; the road pretty good, but narrow: there are vines all the way in rows, with corn between. *Novi* is the firſt town in the Genoeſe territories, and contains about 6000 inhabitants: the republic keeps a conſiderable garriſon here, and a governor. Between Aleſſandria and Novi is the abbey del Boſco, belonging to the Dominicans. In the prior's lodgings is a curious picture of the life of Chriſt, by Albert Durer. The church has a great deal of fine ſculpture in marble, by Michelangelo, &c*.

From Novi to *Ottaggio*, or *Voltaggio*, the road is uneven, but chiefly deſcending: the products are vines, mulberries, cheſnuts, and a little corn.

* Keyſler 363.

The

The white mountains have a barren appearance, and are bare of trees. They conſiſt of a fine hardened marl, mixed with glimmer and ſmall blunted pieces of gabbro.

The fortreſs of *Gavi*, between Ottaggio and Campo-Marone, is remarkably ſituated on the top of an iſolated rock, in the middle of a plain. There is a ſmall garriſon here, and a commandant. The paſſage of the *Bocchetta* over the Apennines is agreeably varied with pretty hills and vallies. The mountains conſiſt of black undulated ſlate, green gabbro or ſerpentine-ſtone, polzevera or gabbro with calcareous veins, argillaceous ſlate, and gray limeſtone: they are covered in many places with fine lofty cheſnut trees. The whole road from Novi is paved, and very good: the aſcent and deſcent are both extremely ſteep, but not dangerous. From the top of the Bocchetta there is a fine view of Genoa, and of the valley, through which the torrent of the Polzevera runs. Travellers were obliged to croſs it above forty times between Campo Marone and Genoa, and were ſtopped whenever it rained two days ſucceſſively; but now there is a fine, wide, ſolid road, made along the eaſtern bank of the torrent, at the ſole expence of the Cambiaſo family. The country is fine, and full of country houſes, as you approach towards Genoa; and there is almoſt one continued ſtreet, long before you enter the city by the ſuburb of

St.

St. Pietra d'Arena, which is magnificently built, but narrow.

SECTION III.

Deſcription of Genoa.

GENOA is built on the ſide of a mountain, in a ſemicircle round the harbour. For magnificent buildings, and beauty of ſituation, it may vie with any city; but it has no large ſquares, and the ſtreets are ſo narrow, as not to admit of viewing its many grand palaces to any advantage: ſeveral of them are only ſix feet wide; even the two beſt, ſtrade Balbi and Nuova * are very narrow: they are however all admirably well paved and clean. Two palaces of the Balbi family, the Jeſuit's college, and palazzo Durazzo, 140 paces in front, are the great ornaments of ſtrada Balbi; as the Doria palace is of ſtrada Nuova. Piazza Doria, at one end of this ſtreet, is not ſo remarkable for its ſize, as for the beauty of its buildings. The ſquare of the Annonciata is the largeſt in Genoa.

The city is about ſix miles in circuit, and is ſurrounded by a double wall; one encompaſſing it immediately; the other taking in all the riſing grounds that command it. There is a moſt agree-

* The latter is twelve paces broad.

able

able walk round the ramparts, from the convent of S. Antonio to the *fanale* or light-houſe. A good bird's-eye view of the city may be taken from the top of the Carignano church; but it is ſeen to moſt advantage, by traverſing the harbour in a boat, or a quarter of a league out at ſea.

The opening of the harbour between the two moles is about 750 yards; veſſels of 80 guns can ride in it, before the new mole; a light-houſe is built at the point of that and the old mole; and they are both provided with braſs cannon. When the wind blows from S. or S. W., a great ſea rolls in, and is troubleſome to the ſhipping. There is a ſmaller harbour for merchant veſſels to unload in; and by that is the *Darſena*, or wet dock, for the gallies of the republic.

At the bottom of the harbour to the eaſtward is the *Porto Franco*, containing the warehouſes of the merchants, admirably diſpoſed in a ſeparate encloſure, opened only at certain times*. All merchandize muſt be lodged here, and pays no cuſtom at entrance: whatever is ſold for the conſumption of the city pays eight or ten per cent. upon the value; but all that is exported pays only a ſlight duty. They do not ſuffer eccleſiaſtics, officers,

* From the 15th of September to the end of March, from eight in the morning till two in the afternoon; and during the reſt of the year, from eight to one, and from four to ſix; during June and July it continues open till ſeven.

women,

women, or livery ſervants, to enter without particular permiſſion.

The *Cathedral*, dedicated to S. Laurence, is a gothic building, very dark. It is incruſted both within and without, and alſo paved with black and white marble. There is a picture in it of the crucifixion, by Baroccio; ſome other paintings of no great account; and alſo ſome ſculpture by Guglielmo della Porta. In the treaſury is a curious hexagon diſh, pretended to be of emerald, fourteen inches and an half in diameter; it was part of the rich booty found in Ceſarea, when that city was taken by the Cruſaders; at the diſtribution of the treaſure among the allied Princes, the Genoeſe were contented with this ſingle piece for their ſhare*. It is kept under ſeveral keys, and cannot be ſeen without a decree of the ſenate.

S. Ambrogio joins to the palace of the Doge, and it is in this church that he goes to hear maſs. Here are three of the beſt pictures in Genoa—the circumciſion, by Rubens: S. Ignatius exorciſing a demoniac, and raiſing children to life, by the ſame painter: and the aſſumption of the virgin, by Guido.

The church of the *Annonciata*, built at the ſole expence of the Lomellino family, is one of the

* M. de la Condamine has entered deeply into the controverſy concerning the material of this famous diſh.

moſt

moſt rich in marbles, gilding, and paintings; among which that of the laſt ſupper, by G. C. Procaccino, is the moſt curious; it is over the door, and is much blackened.

The church of *S. Ciro*, which was the firſt cathedral, and now belongs to the Theatins, is very richly adorned and incruſted within. At the high altar are angels and boys in gilt bronze, by Puget. The pictures are, the nativity, by Cambiaſo. The annunciation, by Gentileſchi. S. Andrea Avellino, by Sarzana. The adoration of the ſhepherds, by Pomerancio. The beheading of S. John Baptiſt, by Carlo Bonnone.

S. Domenico, a church belonging to the convent of Jacobins—Beheading of S. John, by Lorenzo Bertoloto, a Genoeſe painter. Aſſumption, by Cappucino; who alſo painted the ceiling of the ſanctuary in freſco. Circumciſion, by G. C. Procaccino. Virgin preſenting Jeſus to Simeon, by Borzone, a Genoeſe painter. S. Peter martyr, our lady of Loretto, and S. Jacinto before the virgin, by Domenico Fiaſella, commonly called Sarzana. S. Franceſco d'Aſſizi, by Piola.

S. Filippo Neri is alſo handſomely ornamented. The ceiling is by Franceſchini. S. Francis de Salles, by Parodi. S. Catherine and S. Francis d'Aſſizi: both by Piola. S. Filippo Neri, marble group, by Dom. Guidi.

The oratory adjoining to this church has a ſtatue of

of the virgin with angels, by Puget. *Concerti ſpirituali* are performed on the evenings of feſtivals, from All Saints to Eaſter, at the expence of the fathers.

S. Franceſco di Caſtelletto, a convent of the Cordeliers. The church large and gothic. Virgin and ſaints, Perino del Vaga: much hurt. S. Jerom, Bern. Caſtello. S. Catherine, Andrea Semino. Adoration of the ſhepherds, by the ſame. Death of the virgin, Sarzana. S. Francis, Cam. Procaccino. Conception, Tintoretto. Nativity, Cencini. Statues and bas-reliefs in bronze, Giovanni Bologna. Marble tomb of Andrea Spinola, with the virgin, by Cambiaſo.

S. Luca. Painted by Piola the elder. At the high altar, the Conception, by Filippo Parodi. In a chapel on the right, a picture by Benedetto di Caſtiglione.

S. Maddalena. All painted in freſco by Sebaſtiano Galeotti. The chapel of the virgin, by Domenico Parodi. Aſſumption, in the ſtyle of Vandyck. The Magdalene, by Paggi. The altar of S. Nicolas, by Gio. Battiſta Parodi.

S. Maria di Carignano is built in a ſtyle of architecture very different from all the other churches, and in form of a Greek croſs, by Alexio Galeazzi of Perugia, who planned the ſtrada nuova, and built moſt of the palaces. The paintings are—the virgin, S. Francis and S. Charles, by G. C. Procaccino;

cino; S. Francis, by Guercino. S. Peter and S. John curing the paralytic, by Piola. Martyrdom of S. Baſil, by Carlo Maratti. S. Mary the Egyptian, receiving the communion from S. Maximin, by Vanini of Siena. A Pietà, by Cambiaſo. Here are alſo ſtatues of S. Aleſſandro Pauli and S. Sebaſtian, by Puget.

In coming out of this church you paſs over a lofty bridge, above the tops of the houſes, made to join the two hills of Carignano and Sarzano: it conſiſts of three large arches, and one ſmall one; is 90 feet high, 45 wide, and 160 or 170 paces long.

S. Stefano is remarkable for the ſtoning of S. Stephen, a painting at the high altar, the lower part of which is by Raffaelle, and the upper by Giulio Romano.

The *Albergo* is a large building, ſerving at the ſame time for the reception of the poor who are unable to work, and as a houſe of correction. In the chapel is a fine alto-relievo of the virgin contemplating Chriſt dead, commonly called a Pietà, by Michelangelo; and the aſſumption of the virgin, by Puget.

The great Hoſpital is on a very extenſive plan, and receives the ſick of all nations and religions. The Conſervatory for educating and portioning three hundred poor girls, is an immenſe building, and was founded entirely by a nobleman of the *Fieſchi* family, who died without children.

The

The palace of the Doge is very large, without any exterior decoration. On each ſide of the door is a ſtatue of Giovanni Andrea, and Andrea Doria, larger than life. The walls of the great council-chamber were painted in freſco by Franceſchini, with the principal occurrences in the hiſtory of Genoa. In the little council-chamber Solimene painted three large pieces. A fire happened about the year 1768, and deſtroyed the council chamber, with the paintings by Franceſchini. Thoſe by Solimene were ſaved, but much damaged.

The arſenal, which is in this palace, is ſaid to contain arms for 25,000 or 30,000 men. In the little arſenal there is the prow of a Roman galley, and a cannon of a very ancient form*.

The palaces of the nobility at Genoa are univerſally celebrated for their magnificence. The principal of them—1. That of Franceſco Balbi and Giacomo Balbi; in each of which is a numerous collection of valuable pictures. 2. The Brignole palace, called Palazzo Roſſo; remarkable for the diſtribution of the apartments, the richneſs of the furniture, and the number and excellence of the pictures. 3. Palazzo Doria, ſituated at the gate of S. Thomas, is the largeſt of all the palaces. It was begun by the celebrated Andrea Doria. The

* Commonly ſaid to be of leather; others ſay of wood lined with braſs. I neglected to examine it.

principal front is to the harbour. In the gardens is a ſtatue of Andrea Doria, in the character of Neptune. 4. The palace of Marcellino Durazzo has an immenſe front, and ſuperb apartments well furniſhed. You enter a hall 40 feet cube; on one ſide is a handſome room 24 feet by 20, and three rooms beyond it, 22 by 15; on the other ſide a room 24 by 20, and a gallery 80 by 15—towards one end a dreſſing room, and towards the other five ſmall rooms that go out on a terrace, with a lovely view of the harbour. The furniture is rich damaſk or velvet, with gilt chairs; the ceilings gilt and painted in ornaments, but crowded. The collection of pictures, both of Italian and Flemiſh maſters, is very fine. One of the moſt eſteemed is a large piece by Paolo Veroneſe, of the Magdalene at the feet of Chriſt in the pharifee's houſe. There is alſo an antique buſt of Vitellius. 5. The palace of Marcello, late Giacomo Filippo Durazzo, has many excellent paintings, particularly of the Bologneſe ſchool, and of Vandyck. The Carrega, Palavicini, and ſeveral other palaces, are full of good pictures*. The moſt eſteemed with reſpect

PICTURES*.

FRANCESCO BALBI.

Hall.

A large picture, with a portrait, by Vandyck.
Joſeph's dream, by Cappuccino.
The ceiling, by Valerio Caſtelli.

Firſt

reſpect to architecture, where the ſtyle of architecture, it muſt be confeſſed, is not good, are that of the

Firſt Salon.

Adoration of the Magi, a large picture, by Tiziano.
A market, by Giacomo Baſſano.
Andromeda faſtened to the rock: Guercino.
Thamar's pledge, and Suſanna with the Elders, companions, by Lucio Maſſari.
A Bacchanal, over the door, by Sarzana, who painted the frieze.
The ceiling, by Gregorio di Ferrara.

Second Salon.

Portrait of a lady, by Vandyck.
S. Franceſco d'Aſſizi, large, by Annibale Carracci.
Two ſmall pictures, by Schiavone.
S. Jerom, with an Angel, by Agoſtino Carracci.
Danae, ſmall, by Paris Bordone.
Another, by Schiavone.
Virgin and child, S. Catharine, and two monks; by Tiziano.
Chriſt praying in the garden, by Michael Angelo.
The Nativity, by Lucas van Leyden, commonly known in Italy by the name of Luca d'Olanda.
The virgin, child, and S. Joſeph, by the ſame.
The ſiagellation of Chriſt, over a door, by Tiziano.
Venus with two cupids, by Annibale Carracci.
The coming out of the ark, and the ſacrifice of Abraham; both by Giacomo Baſſano.
Dives and Lazarus, by the ſame.
Head of a girl, by Annibale Carracci.
Two ſmall ovals, over doors, by Giulio Ceſare Procaccino.
The ceiling is painted by Valerio Caſtelli.

the duke of Turſi; the two Brignole palaces, called Palazzo Roſſo and Bianco; that of Palavicino di

Third Salon.

Converſion of S. Paul, a large picture, by M. A. da Caravaggio.
S. Joſeph with the infant Jeſus, by Cappuccino.
Ecce Homo, by Vandyck.
Virgin, infant Jeſus, and St. Joſeph, by Tintoretto.
Virgin with the infant Jeſus, by Vandyck, ſurrounded with a border of flowers, by Gio. Roſa.
St. John in the wilderneſs, large, by Guido.
St. Mary Magdalene, by Agoſtino Carracci.
A ſmall oval, by Cav. del Cairo.
Virgin and infant Jeſus, by Vandyck.
St. Jerom in the deſert, over a door, by Tiziano.
St. Jerom, with an Angel, by Guido.
A virgin martyr, by Agoſt. Carracci.
Virgin and infant Jeſus, in a ſmall oval, by Camillo Procaccino.
St. Catharine, by Ann. Carracci.
A picture over a door, by Franceſchini.
Five other pieces, by old maſters.
The ceiling, by Gregorio di Ferrara.

Fourth Salon.

Virgin, infant Jeſus, Saints, Angels, and three women, a large picture, by Rubens.
Two markets, by Caſtiglione.
A portrait, full length, by Vandyck.
Two portraits, Flemiſh.
A ſmall oval, by Palma.
A picture over a door, by Guercino.
St. Jerom reading, large, by Guido.
A ſmall portrait, by Tintoretto.
Virgin, infant Jeſus, and S. Joſeph, by Perino del Vaga.

St.

di Caſtellazzo, and of the duke S. Pietro Spinola; the two Balbi palaces; the two Durazzos; and that

St. Jerom in the deſert, by Tiziano.
The Samaritan woman, by Guercino.
The ceiling, by Piola.

Gallery.

Vandyck's wife and child, by Vandyck.
S. Franceſco d'Aſſizi, by Ann. Carracci.
Nativity, ſmall, by Greghetto, commonly called Caſtiglione.
Portrait of a warrior, by Vandyck.
Virgin, infant Jeſus, and St. Catharine, by Corregio.
Virgin with the infant Jeſus, ſmall, by Vandyck.
An oval, over a door, by Holbein.
An oval, by Tintoretto.
Cleopatra, by Guido.
Portrait of Vandyck, by himſelf.
The feaſt in the Phariſee's houſe, by the ſon of Paolo Veroneſe.
Portrait of a general, by Vandyck.
Infant Jeſus and St. John Baptiſt, by Rubens.
Portrait of a Doge of Venice, by Paolo Veroneſe.
Lucretia, by Guido.
A philoſopher, by Tiziano.
The nativity, by Sinibaldo Scorza.
The nativity, by Tintoretto.
Temptation of St. Antony, by Brughel.
A dwarf over a door, by Schiavo del Tiziano.
A mathematician, with a map, by Spagnoletto.
The Magdalene carried to Heaven by Angels, Guido.
The marriage of St. Catharine, by Parmegiano.
A philoſopher, by Spagnoletto.
The Virgin, infant Jeſus, Joſeph, &c. by Benvenuto Garofalo.
St. George, by Corregio.
The Ceiling, by Gregorio di Ferrara.

that of Andrea Doria. Thoſe which are beſt fitted up and furniſhed are — Marcellino Durazzo's, Franceſco

Giacomo Balbi.

Hall.

Diogenes looking for a man, and an allegorical ſubject, two large pictures, by Luca Giordano.

Portrait of the Doges, Franceſco Maria, and Conſtantino Balbi.

Firſt Salon on the right.

Portrait of a man, by Tintoretto.

Portrait of a woman, by Vandyck.

Seven pictures on copper, by Brughel.

Portrait of an old man, oval, by Tintoretto.

The ſame, by Spagnoletto.

Three children, by Vandyck.

A man in armour, and two other portraits, by the ſame.

A woman, half length, in an oval, by Parmegiano.

A Magdalene, ſmall, by Andrea del Sarto.

Lucretia and Tarquin, on board, by Paolo Veroneſe.

Syrinx purſued by Pan, Caſtiglione.

A ſenator and his wife, ſitting, ſize of life, two fine portraits, by Vandyck.

Portrait of a lady, by Gentileſchi.

Portrait of a woman with three children, by Perino del Vaga.

Head of a man, by Holbein.

Two women, ovals, by Tintoretto.

Second Salon.

Portrait of an old man, by Carracci.

Holy Family, by Bartolommeo di Viterbo.

Two children on board, by Lucas van Leyden.

Dives and Lazarus, by Giacomo Baſſano.

A cardinal

Franceſco Maria della Rovere's, Palazzo Roſſo, Carrega's, and that of Bartolomeo Saluzzo.

The

A cardinal with other figures, ſuppoſed to be Luther and Calvin, ſize of life, by Sebaſtiano del Piombo.
Poultry, by Sneiders.
Two large landſcapes, by Rubens; one a flat country, in the other a rainbow.
A landſcape with animals, by Caſtiglione.
A martyr, in the hands of the executioner, by Cappuccino.
St. Mary Magdalene, and two heads, by G. C. Procaccino.
Head of a man, on board, by Fiamingo.
The Reſurrection, by Tintoretto.
St. Peter and Sapphira, by Guercino.
A triumphal car drawn by elephants; finiſhed ſketch, by Rubens.
Two children, on board, by Lucas van Leyden.
The Virgin, by the ſame.
St. Sebaſtian, by Vandyck, ſize of life.
Portrait of a nun, by Cappuccino.
A man making ſeals, by Luca Cambiaſo.
Magdalene with a death's head, Guido.
Two little finiſhed pictures, by Brughel, repreſenting Adam and Eve.

Third Salon.

Rape of the Sabines; Perſeus, with Meduſa's head; Jeſabel devoured by dogs; three large pictures by Luca Giordano.
Venus and Cupid, by Paris Bordone.
A beggar, by Spagnoletto.
A warrior, by Tintoretto.

Fourth Salon.

Architecture, by Viviani.
Animals, over a door, by Caſtiglione.

The Genoeſe have ſumptuous country houſes or villas: the principal of them are thoſe of Marcellone

Chapel.

St. John Baptiſt, by Guercino.
Holy Family, by Rubens.
Roman charity, by Piola.
A man, on board, by Holbein.
Virgin, Jeſus, and St. John Baptiſt, by Piola.
Virgin and St. Thereſa, by Piola.

Gallery.

A nymph with a dog, by L'Argilliere.
A woman with a black, by Trois.
Four portraits of women, ovals, French.

Laſt Room.

Portrait of a ſenator, by De Bors.
Portrait of a man, by Molinaretto.
Virgin feeding Jeſus, by Paggi.
Wiſdom, by Piola.

BRIGNOLE, called *Palazzo Roſſo.*

God, with an angel holding the world, by Guercino.
Four pictures of apoſtles, half figures, ſize of life, by Cappuccino.
Judith giving the head of Holofernes to a black ſlave, ſize of life, by Paolo Veroneſe.
A female ſaint on her knees.
An old man holding a paper. Spagnoletto.
The tribute money, by Vandyck.
Holy family, by G. C. Procaccino.
Virgin, Jeſus, and St. John.
Magdalene, by Tiziano.
Several heads, by the ſame.

The

lone Durazzo at Cornigliano, of the Imperiali, Spinola, Doria, Grimaldi, and Palavicini families, at

The nativity, ſmall, by Paolo Veroneſe.
Noli me tangere, by Guercino.
Holy family, over a door, in the ſtyle of Andrea del Sarto.
Adoration of the Magi, by Tiziano.
The incredulity of St Thomas.
St. Francis, by Cappuccino.
Figures, by Caſtiglione.
The virgin on a throne, St. John the evangeliſt, and another apoſtle, by Guercino.
A picture, by Baſſano.
Two holy families.
Clorinda delivering the Chriſtians, figures ſize of life, by Calabreſe.
Its companion.
Reſurrection of Lazarus.
Buyers and ſellers driven out of the temple; by Guercino.
A female martyr, and two other figures; by the ſame.
Head of St. Paul.
St. Sebaſtian, a woman writing, Chriſt and a woman, half figures, all by Guido.
Chriſt holding his croſs; a man on horſeback.
A woman ſtanding, and ſome other heads, all by Vandyck.
A man playing on a flute, by Cappuccino.
Rape of the Sabines; and Apollo on his car, preceded by the hours; both by Rubens.
An allegorical piece, by the ſame, figures to the knee, and ſize of life.
The annunciation, ſmall, by Paolo Veroneſe.
The virgin, and a ſenator, ſize of life.
A woman ſitting, holding a dart.
A charity.
Virgin, St. John, &c.
Two portraits. by Rigaud.

MARCELLINO

at S. Pietra d'Arena; of Brignole, Saluzzo, and Giuſtiniani, at Albaro; of Maria Spinola, at Seſtri,

Marcellino Durazzo.

Hall.

The Grand Signior giving audience to Agoſtino Durazzo, ambaſſador at Conſtantinople, by Bertolotto. And an entertainment alſo given him by the Grand Signior; by Piola: two very large pictures.

Portrait of the ſame ambaſſador on horſeback, and ſeveral other portraits.

Anti-chamber.

Four pieces, by Carlone.

Chiaro-oſcuros, by Ferrari.

Room on the Right.

Seneca dying.—Clorinda delivering Olinda and Sophronia.—Phineas thrown down by Meduſa's head. — Three large pictures, by Luca Giordano.

Adam and Eve driven out of Paradiſe, by Giulio Ceſare Procaccino.

Virgin, infant Jeſus, and S. Catharine, by Vandyck.

Portrait in a Spaniſh dreſs, full length, by Vandyck.

A prelate, by Cappuccino.

Virgin, with the infant Jeſus, by the ſame.

Bacchus and Ariadne, by Franceſchini.

Firſt Room going to the Gallery.

The Magdalene at the feet of our Saviour, a famous picture, by Paolo Veroneſe. There is alſo a fine copy of it in this palace.

Gallery.

Ceiling, by Parodi.

Statue of a ſhepherd, by Parodi's father.

Rape

tri, &c. They have gardens, with abundance of orange and lemon trees, hedges of myrtle, fountains,

Rape of Proſerpine, by Schiaffino.
Two ſtatues, by Baratta.
At the end of the gallery are two rooms, one painted by Mitelli and Colonna; the other by Mariani.
Some figures of the virtues, by Valerio Caſtelli.

Two other Rooms.

The deluge and another picture, by Giacomo Baſſano.
Two pictures, by Caſtiglione.
Two heads, one of a man lighting a candle, by Aleſſandro Baſſano.
A head, by Paolo Veroneſe.
Portrait of Anna Bullen, by Holbein.
A battle, and landſcape with ſoldiers, both by Borgognone.
A woman with animals, by Caſtiglione.
The coming out of the ark, and another picture of a ſatyr, with women, by Caſtiglione, in the ſtyle of Baſſano.
Hagar, her ſon, and the angel, oval, by Parodi.
S. Catharine of Genoa, by the ſame.
Three children, by Piola.

Hence by a Terrace looking on the Sea to a Salon.

St. Peter denying Chriſt, half figures, by Caravaggio.
Virgin and Chriſt, by Carlino Dolce.
Chriſt dead, ſaid to be by Caravaggio.
Gameſters at dice, by the ſame.
A woman, by Vandyck.
Chriſt on the croſs, &c. by Tintoretto, fragment of a picture which was burnt.
A ſatyr, ſmall.
Buſt of a ſaint holding a palm branch, by Cappuccino.

Two

tains, jet d'eaus, ſtatues, &c. The firſt mentioned is by far the largeſt of theſe villas: it has fifteen windows

Two bacchanals, half figures, by Piola.
Head of a woman by Vandyck.
A woman, half figure, Cav. Cairo.
A ſatyr, by Jordaens.
Martyrdom of St. Peter, by Guido.
Portrait of a man, by Tintoretto.

Room adjoining.

Portraits of the family, by Molinaretto.
The laſt Doge Durazzo, by Naricci.
An antique buſt of Vitellius.

Room by the Chapel.

Juno faſtening Argus's eyes to her peacock, by Rubens.
A head with a turban, by Rembrandt.
Holy family, by Vandyck.
Virgin, infant Jeſus, ſhepherds, and an old man, by Tiziano.
St. John Baptiſt, by Calabreſe.
Virgin, infant Jeſus, St. John, and St. Eliſabeth, by Andrea del Sarto.
Virgin, St. John, and Mary Magdalene, of the Venetian ſchool, ſaid to be Palma il vecchio.
St. Auguſtin, by Spagnoletto.

Chapel.

A ſmall picture of our Saviour going to Calvary, by Tiziano.

Oratory.

Head of the virgin, by Guido Cagnacci.
Virgin with the infant Jeſus, by Piola.

windows in front, with a court, offices, ſtables, &c. on each ſide; built by a Frenchman; good and very

MARCELLO (late *Giacomo Filippo*) DURAZZO.

Hall.

Actions of Achilles; of the Bologna ſchool.
Ceiling, by Paolo Giacomo Bena, of Bologna.

Salon on the right.

Noli me tangere, by Domenichino.
Cupid, Venus ſleeping, and a ſatyr, by Guido.
Portrait of a child, by Vandyck.
Three children, by the ſame.
Two portraits, by the ſame.
S. Sebaſtian faſtened to the pillar, Domenichino.
Two philoſophers, half figures, by Spagnoletto.
St. Jerom, by the ſame.
The ceiling, by Piola.

Salon on the left.

Ecce Homo, by Ann. Carracci.
A boy ſleeping, by Guido.
The Roman charity, by the ſame.
Cleopatra, Lucretia, a veſtal, all by Guido.
St. Jerom, by Carracci.
Marriage of St. Catharine, by Paolo Veroneſe.
Hagar, her ſon, and the angel, by Carlo Loth.
St. Peter, half figure, by Ann. Carracci.
The ceiling, by Piola.

Next Room.

David giving orders for the death of Uriah, by Guercino.
The tribute money, by the ſame.
The woman taken in adultery, by G. C. Procaccino.

St.

very plain, all of rough ſtone ſtuccoed; the walls tinged yellow, the ornaments white, which, with the green *jalouſies*, has a pretty effect. You enter a large ſquare hall, one ſide of which has open arches to the great ſtaircaſe; on the other ſide are two tolerable rooms and two cloſets. From the hall you enter the ſalon, about forty feet ſquare, having on each ſide the ſame number of rooms: the height of this ſtory is twenty feet. This is the ground floor. That above is 24 feet high, and diſtributed nearly in the ſame manner. This villa is furniſhed in a neat but plain manner, with printed linens of different colours; and the rooms and ceilings are ſtuccoed with light foliage, coloured to ſuit the linen. It has an excellent mezzanine full ten feet high. Behind is a garden like a French parterre. This may ſerve to give an idea of the Genoeſe taſte in their villas. From Genoa to Seſtri there is a continued chain of country houſes for ſix miles together.

The Genoeſe ſtate is well peopled, conſidering the nature of the territory. The inhabitants are eſtimated at 400,000, of which 80,000 are in the

St. Stephen ſtoned, and carried to the ſepulchre; converſion of St. Paul, and holy family, all by Ann. Carracci.
Creation of birds, by Caſtiglione.
Marſyas flayed, by Paolo Veroneſe.
Flight into Egypt, in the ſtyle of Pouſſin.

capital. The government is mild, the habitations roomy and clean, and the face of the country often romantically beautiful. The nobility have ſcarcely any tincture of literature: though they are generally educated in Tuſcany, ſcarcely any of them are able to ſpeak pure Italian; but all talk the ſame wretched patois, which is in uſe among the lower people. In general they are ſaid to live with great parſimony in their families: and ſince they always appear in black, are at little expenſe in the article of apparel. Some of them however have five or ſix palaces; and others, much to their honour, have expended prodigious ſums in public works of great magnificence or utility: witneſs the houſe for 300 girls; the foundation for the maintenance of 340 nuns; the church and bridge of Carignano; Durazzo's college for twelve noble youths; the fine road from Campo Marone, &c.

The people are laborious, induſtrious, and brave: they, with the Piedmonteſe, paſs for the moſt crafty nations of Italy.

The ſtate is poor, its annual revenues not amounting to 300,000 pounds ſterling. The regular troops are only 2500, but they have 30,000 militia, which are exerciſed every month.

Genoa is moſt brilliant at the coronation of a Doge*. At other times there is no reſource for the

* He holds his office only during two years. His dreſs of ceremony is a long robe of crimſon velvet or damaſk: his ordinary

the idle, but the aſſemblies or converſaziones; and during the carnival, the opera, which is performed in the theatre of S. Agoſtino, or di Falcone, alternately; and plays in the *theatrino*.

Their trade conſiſts in manufactures of rich ſilks, velvets, brocades, ſtockings, gloves, artificial flowers, and gold filagree; together with their own produce of wine, oil, fruits, dried muſhrooms, anchovies, and ſweetmeats: they alſo build ſhips for foreign powers.

Genoa has the face of buſineſs, though their trade is not conſiderable; for the vicinity of Lombardy brings ſome merchant ſhips, and a great quantity of goods is brought here by foreigners. The ſtreets are crowded, the ſhops are well furniſhed, and the markets abound in excellent proviſions. Bread is white and good, but dear: the beef, which they have from Piedmont, is juicy and delicious, but twelve ſols, or near ſixpence a pound. The pooreſt ſort live chiefly on cheſnuts, macaroni, dried fiſh and cheeſe. Fiſh is far from plentiful; and wood for fuel is dear. The wine made in the neighbourhood is in general indifferent. The ſtate has the monopoly of this, and alſo of bread and oil. The climate is ſo moderate, that there is abundance of garden ſtuff, as peas, arti-

nary dreſs is red, ſtockings, ſhoes and all; with a large cravat of lace, and a prodigious perriwig. The procurators and ſenators wear robes of black damaſk.

chokes,

chokes, &c. great part of the winter; as alſo of flowers, as roſes, pinks, and carnations.

The whole range of rocks on the Genoeſe coaſt is either ſlate or marble; they are very ſteep both towards the ſea and the land. The induſtry of the inhabitants has in many places made amends for the want of fertility in the mountains, which are in general covered with olives, vines, pomegranates, orange and lemon trees; or ſhaded with carob-trees and evergreen oaks; and adorned with buildings and gardens.

SECTION IV.

Departure from Genoa. Deſcription of Pavia and Milan.

If you purpoſe to go immediately to Rome, Florence, and Naples, you will hire a felucca at Genoa for Leghorn. You may have a large one, manned with ten hands, for about five guineas: the diſtance is about 160 miles, and if the wind and weather are favourable, you will arrive at Leghorn in two days. You may make an agreement with the *padrone*, to ſet you down at Lerici, in caſe of bad weather; which he will do for three or four guineas: and from thence you may take the poſt. The road

however from Lerici is mountainous and indifferent: but you will have pleaſure in ſeeing the mountains covered with olive trees, and abundance of vines in the low lands, running up the poplars, and ſtretching from one tree to another; with myrtles, pomegranates, &c. growing wild along the road-ſide. *Maſſa* is the only place between Lerici and Piſa, where it is ſafe to repoſe; the other towns being in a flat country, near the ſea. It is at Carrara and Seravezza, in the principality of Maſſa, that the fine white marble is dug, which is ſo much coveted by the ſculptor. The grain of the Seravezza marble is yet finer than that of Carrara. The marble of Porto Venere is yellow mixed with black, and extremely beautiful: and near Seſtri, &c. different coloured marbles are dug.

It is a journey of ten or eleven hours from Lerici to Piſa, the gates of which are ſhut two hours after ſun-ſet; but they will readily open them at any time.

If however you are not in haſte to be at Rome, I adviſe you rather to go from Genoa to Milan. To do this, you muſt return by the road you came, as far as Novi, and then go by Tortona and Voghera to Pavia, from whence it is only two poſts to Milan.

PAVIA from a metropolis is become a mere country town, with little or no manufactures. It has ſome large buildings, and wide ſtreets; but all looks

looks neglected and gone. In ſpite of a fine plain, a good river, and hills within a few miles diſtance, it is an unpleaſant ſituation. There are ſeveral ſquares; that in the middle of the town is the moſt conſiderable; it is ſurrounded with open porticos, and has an antique bronze equeſtrian ſtatue in it, ſaid to be Marcus Aurelius; the horſe admirably done, but the emperor a mean figure.

The cathedral is rebuilt; by what remains of the old church it was a heavy gothic building. The pictures are of little conſequence. The church of S. Peter, with the Convent, are handſome ſtructures. That of the Dominicans is large, neat, and has ſome paintings. King Luitprand, Boetius, Lionel duke of Clarence, Francis duke of Lorrain, and Richard de la Pole, the pretended duke of Suffolk, are all buried in the convent of the Auguſtinians. This city is moſt famous for its Univerſity, founded by Charlemagne, and re-eſtabliſhed by Charles IV. in 1361. The Borromean ſeminary is remarkable for its buildings, which within are neat and elegant, and for ſome paintings. The late empreſs put the Univerſity upon a reſpectable footing; and the names of Scopoli and Spallanzani alone, are ſufficient to enſure it celebrity*.

The river Teſin *(Ticino)* is wide and deep at Pavia; it is navigable for large barques, in which

* The firſt of theſe is deceaſed.

they export grain, hemp, cheeſe, and ſome wine. There is a bridge over it, 340 paces long, built by Galeazzo duke of Milan, of brick, partly covered with marble.

The grand and beautiful *Chartreux*, or convent of the Carthuſians, is five miles from Pavia. A handſome avenue of trees leads to it from the Milan road. The church is a gothic ſtructure much ornamented, the front being of white marble with ſculpture, and moſt of the altars being adorned with florentine work, of the fineſt hard ſtones, inlaid in marble. Giovanni Galeazzo Viſconti, the firſt duke of Milan, founded the convent, and is buried in the church, where his monument ſtill remains: there was an equeſtrian ſtatue over it, which has been long deſtroyed *.

MILAN.

* The principal pictures are—Virgin, child, and an angel. S. Michael ſtanding in complete armour. The Deity ſurrounded by twelve cherubim. The Annunciation in two pieces, by Pietro Perugino.

Virgin, child, and four angels. S. Anſelmo. S. Hugo. The reſurrection. Two old men writing. An old man writing, and another reading—the two laſt pieces probably the four evangeliſts. All by Macrino d'Alba.

Chriſt on the croſs, virgin, &c. Ambrogio Foſſani.

Virgin and child, S. Peter and S. Paul. Guercino.

Annunciation. Camillo Procaccino. 1616.

Virgin, Magdalene, &c. with the holy handkerchief: by the ſame.

Adoration of the Magi. Cav. Pietro Negri.

Virgin

MILAN.

THE city of *Milan* is ſuppoſed to be not leſs than ſix miles and two thirds in compaſs; like Rome it has many large gardens, and like Rome too it is well peopled in the parts that are built. In general the buildings are wretched; very large palaces, with roman or neapolitan windows, and execrable architecture, moſtly of brick ſtuccoed, with granite architraves round the windows and doors. All the ſquares are poor and mean. The inhabitants are reputed to be about 140,000. The number of churches, monaſteries, ſeminaries, penitential chapels, colleges, brotherhoods, and ſchools, is prodigious.

The *Duomo* or *Cathedral* is a gothic building of an extraordinary kind, with a grecian front by

Virgin and child, S. Catharine, &c. Cav. del Cayro.

Virgin and child, S. Charles and S. Bruno. Cirano.

Virgin and child, with the roſary. Marazone.

Seven ſaints, half figures. P. Bonelli.

S. Paul and S. Antony, freſco. Dan. Creſpi. Other freſcos by him are mentioned in Cochin; but this is the beſt.

A curious ivory altar, with three neat gothic arches, and ſmall baſſo relievos.

In the nave are ſeveral ſtatues.

In the Convent is an old copy of Leonardo da Vinci's laſt ſupper, in oil, as large as the original.

Pellegrini*; and next to S. Peter's is the largeſt church in Italy †. It was begun in the year 1386. The outſide is loaded with ſculpture ‡. The roof is exquiſitely well wrought, and ſupported by 160 vaſt columns of white marble. The dome, by Brunelleſcho, is in the middle of the croſs, and immediately under it is an opening, ſurrounded with rails, to give light to the ſubterraneous chapel, where repoſes the body of S. Carlo Borromeo, in a caſe of cryſtal ſet in ſilver gilt.

This great church is built of brick, caſed without and within with marble. It conſiſts of a nave and four ailes, but the tranſept has only two ailes. The outſide is not near finiſhed; many of the pinnacles are not erected; and great part of the weſt front remains ſtill rough brickwork.

* Deſigned by him, and executed by Baſſi.

	Height.	Length.	Breadth.
† Duomo at Milan.	180	$249\frac{1}{2}$	$148\frac{1}{8}$
S. Paul's at London.	174	256	$127\frac{1}{2}$
S. Peter's at Rome.	$222\frac{1}{2}$	$311\frac{1}{3}$	$230\frac{3}{4}$
			Milaneſe Braccia.

‡ Above 200 ſtatues larger than life, and upwards of 4400 within and without; when Addiſon reckons them to be 11,000, he muſt comprehend the figures in the relievos. The moſt celebrated of the ſtatues is that of S. Bartholomew, by Marco Ferrerio, called Agrati: it is within the church, near the ſacriſty.

In

In the sacristy is a considerable treasure, with some good pieces of sculpture. From the top of the tower there is a very extensive view of the vast plain of Lombardy, and of the Alps.

Of the other churches, those most worthy of observation are—

S. Alessandro, belonging to the Barnabites; the paintings are indifferent; but the high altar, pulpit, confessionals, &c. are covered with a profusion of lapis lazuli, agate, jasper, and other hard stones.

S. Ambrogio is remarkable for its antiquity. The high altar, supported by four porphyry columns, is rich in precious stones.

S. Antonio, a church of the Theatins. Virgin and Christ bruising the head of the serpent. Annunciation, by G. C. Procaccino. Virgin and child, S. Paul and S. Catharine, by Bernardino Campi. S. Andrea Avellino dying. Francesco del Cayro.

S. Fedele is a handsome church by Pellegrini.

S. Francesco. Virgin and two angels, by Leonardo da Vinci. Two upright pictures with whole figures and architecture, by Bart. Bramantino of Milan.

S. Giovanni in Conca. A very ancient church, in which is the monument of Barnabo Visconti, with an equestrian statue of him.

S. Lorenzo, built by Martino Bassi: it is an octagon, and in a sigular style of architecture.

The portico of this church is the only monument of antiquity remaining at Milan. It conſiſts of ſixteen fine fluted columns of the corinthian order: the proportions ſhow that they are of a good age. They are of a marble found near the lake of Como; and are generally thought to have been a temple or public bath dedicated to Hercules.

S. Marco. S. Ambroſe baptizing S. Auguſtin, by Cerano! Diſpute between S. Ambroſe and S. Auguſtin, by Camillo Procaccino.

Madonna della ſcala. Dead Chriſt, &c. by Peterzano.

S. Maria preſſo ſan Celſo: an old heavy gothic, modernized; the front ſaid to be by Bramante. Statues of Adam and Eve, on each ſide the great door, ſaid to be by Artalde di Lorenzi, probably Aſtoldi Lorenzi. Over the door, two Sibyls, by Annib. Fontana.

Paintings in the church: Virgin bleſſing Chriſt, Carlo Procaccino. Aſſumption, Cam. Procaccino. Virgin, child, and S. Jerom, Paris Bordone. Martyrdom of S. Narno and S. Celſo, by G. C. Procaccino. The Reſurrection, by Campi. S. Renato, by Camillo Procaccino. Aſſumption, by Carlo Procaccino. Baptiſm of Chriſt, by Gaudentio di Ferrara. Converſion of S. Paul, by Alexander Morettus, commonly called Aleſſandro Bonvicino. Dead Chriſt with the virgin, &c. by G. C. Procaccino. Martyrdom of S. Catharine, by Cerano.

In

In the ſacriſty: Eliſabeth with S. John, and S. Ann, by Leonardo da Vinci: and, a holy family, with S. John, by Raffaelle.

S. Maria delle grazie. A chapel painted by Gaudentio di Ferrara. S. Paul, by the ſame. Virgin, child, and two portraits, by Leonardo da Vinci. Chriſt crowned with thorns, Tiziano.

In the refectory of the convent—the laſt ſupper, in freſco, one of the moſt famous works of Leonardo da Vinci; but probably repainted.

S. Maria della Vittoria.

The aſſumption, at the high altar, with thirteen figures large as life, by Salvator Roſa! S. Peter delivered out of priſon by the angel, Domenichino. S. Carlo Borromeo giving the ſacrament to perſons infected with the peſtilence, by Giacinto Brandi. Two landſcapes, by Gaſpar Pouſſin, one repreſenting S. John in the wilderneſs; the ſaint is by Franceſco Mola.

Santa Marta, a nunnery. The ſtatue of Gaſton de Foix, with the remains of his monument, by Agoſtino Buſti.

La Paſſione. Dead Chriſt. Bern. Luino. Chriſt holding his croſs; the battle of Conſtantine; and the finding of the croſs; by the ſame: under the other.

The laſt ſupper, by Gaudentio di Ferrara.

In

In the refectory — Abraham and Melchiſedeck, a large picture, by Paolo Lomazzo. Daniel in the lion's den; by Joſeph. Vermilius.

San Vittore, a church of the Olivetans. S. Bernardo Tolomei viſiting the ſick of the plague, by Pompeio Battoni. S. Antony with the body of S. Paul the hermit, by Dan. Creſpi, called Cerano. Proceſſion of Pope and Biſhops to the caſtle of S. Angelo, Camillo Procaccino. Two other pictures by him. Deſtruction of Pharaoh and his hoſt in the Red ſea, by the ſame.

In the gallery of the Archbiſhop's palace are ſome good pictures*.

The

* The Virgin and child with a lamb. Leonardo da Vinci.

David with the head of Goliath; and Judith cutting off the head of Holofernes. Guercino.

Chriſt with the woman taken in adultery, by Marazone. Cochin ſays, Tintoretto, and De La Lande, Palma vecchio.

The Holy Family. Pompeio Battoni.

Prodigal returning. Ditto.

Beſides theſe, Cochin has—

Adoration of the Magi. Tiziano. De La Lande ſays, Marazone.

A picture by Giorgione.—Moſes ſaved from the water. *De La Lande.*

A picture by three different painters. S. Rufiena ready to have her head cut off: G. C. Procaccino. S. Secunda, with her head cut off: Cerano—and a gentleman with a black: Marazone.

A Magdalene,

The *Ambroſian Library*, founded by Cardinal Frederic Borromeo, archbiſhop of Milan, and nephew of S. Charles, is perhaps the largeſt and moſt valuable foundation that any perſon ever planned and executed, in favour of the arts and ſciences, ſince the reſtoration of learning. The entrance is by a room 60 feet long, 24 wide, and 36 high, which is filled with books, to the number of thirty-five or forty thouſand; excluſive of the manuſcripts, which amount to fourteen or fifteen thouſand volumes. This is open every day for public uſe, during two hours, both morning and afternoon. Hence by a portico, ſurrounding a ſmall court, you come to the rooms of the academy of painting and ſculpture: the firſt full of performances of the greateſt painters; the ſecond furniſhed with caſts of the beſt antique ſtatues, &c. There is alſo a cabinet of natural hiſtory, antiquities, medals, &c.:

A Magdalene, with an angel — and a holy family: both by Cerano.

A little S. John by Guido.

In the Archbiſhop's apartments, ſeveral pictures by Giov. Paolo Pannini and Canaletti.

De La Lande adds:

S. Sebaſtian, by Caravaggio.

Marriage of S. Catharine: by Procaccino.

A drawing by Michelangelo; and two by Leonardo da Vinci.

and behind theſe buildings is a botanic garden belonging to the Univerſity *.

The

* Beſides the plaſter caſts of the antique ſtatues, and ſome of the beſt of Michelangelo's, are three models in alto relievo for the tomb of Gaſton de Foix.

Deſcent from the croſs, ſmall baſſo-relievo in wood—and the burial of Chriſt: both by Baccio Bandinelli.

Buſt of Guido's wife.

Paintings and Drawings.

The ſchool of Athens, black chalk: by Raffaelle.

Holy family, ditto, by Baroccio.

S. Peter conſecrating S. Ciro. Ditto, by Ant. Buſca.

Burial of Chriſt. Ditto. Camillo Procaccino.

Chriſt on the croſs. Pietro da Cortona.

Sixteen drawings executed in windows of the cathedral. Pellegrino Tibaldi.

Miracle of the loaves and fiſhes, by Ant. Buſca.

Three drawings of boys. Carlo Cignani.

Two upright drawings, ſingle figures. Campi.

Second Room.

S. Hubert or Euſtachius. S. John Baptiſt's head in a charger. Chriſt, a head. Mater doloroſa. Eleven ſmall uprights of the life of Chriſt, one of S. Benedict: all theſe by Albert Durer.

Virgin, child, &c. and Virgin and child its companion: by Lucas van Leyden.

Chriſt bearing his croſs. David with the head of Goliath on glaſs, in brown; both by Lucas.

S. Mutius in a landſcape; ſaid to be by Paul Brill; the figure by De Vos.

Seven other landſcapes, by Paul Brill.

Four

The *Seminario*, founded by S. Charles, is a handſome building, with a double row of porticos round a ſquare

Four elements, by J. Brughel!

Daniel in the lion's den.

S. Paul the firſt hermit in a landſcape.

S. Antony. Deſtruction of Sodom and Gomorrha.

A winter ſnow landſcape, with a view of Antwerp. Landſcape with a hermit. Landſcape with birds. Hell. Landſcape with a hermit; the figure by De Vos. Apoſtles waking Chriſt in the ſtorm. Flora, &c. A rocky landſcape, with a ſmall figure of hermit. Landſcape with water and ducks. Theſe ſix, and the ſix former ones, each in one frame. Virgin and child in a garland of flowers. A glory of boy angels. Garland of flowers round a virgin and child, by Rubens. A pot of flowers. A glaſs of flowers, ſmaller, 1608. Winter-piece, and a proceſſion of capuchins, very ſmall, figures not a quarter of an inch high. A ſtorm at ſea, its companion. Chriſt bearing his croſs, and the crucifixion; both very ſmall, in one frame; with two ſmall heads, by another hand.—All theſe by Brueghel.

Inſide of a church, by Steenwyck.

Virgin and child, with monks and ſaints, by Andrea Mantegna.

Head of Pope Paul III. by Michelangelo.

John Baptiſt, half figure, leſs than life.

Head of Chriſt.

Beatrice dutcheſs of Milan, wife of Louis.

Head of a duke of Milan; young, in a red cap.

Old man, with a long dark beard.

Theſe by Leonardo da Vinci.

Copy of Leonardo's famous laſt ſupper, by Giov. Battiſta Bianchi.

Holy family, Eliſabeth, and S. John, figures to the knee. Magdalene, head and hands, large as life. S. John Baptiſt, a boy,

a ſquare court: the lower order doric, and the upper ionic.

The boy, with a lamb, head and hands, ſmall. Theſe by Bernardino Luino.

A very fine portrait of a man. Head of a boy, ſmall: both by Andrea del Sarto.

Chriſt waſhing the apoſtles' feet; by Perino del Vaga.

Head of a young man. Bramantino of Milan.

Head of a boy, a round picture, by Giorgione.

Burial of Chriſt. Adoration of the Magi. Holy family, with S. Catharine, half figures. Another, ſmaller. Portrait of a general of the Medici family. Portrait of himſelf with a long beard, near as large as life. S. Jerom, half figure. Ecce homo, half figure, leſs than life. A night landſcape.—All by Tiziano.

Holy family, by old Palma.

Chriſt with a globe, half figure, large as life. Virgin, Chriſt, and Eliſabeth, half figures, large as life. Adoration of the ſhepherds: all by Palma.

The transfiguration, Paolo Lomazzo.

Ecce homo, half figure, by Corregio.

Magdalene, half figure, ſaid to be by Corregio.

Virgin and child, whole figures, ſitting under a tree. Corregio.

Virgin and child, whole figures. Adoration of the Magi; both by Schidone.

An old man, by one of the Caraccis.

A baſket of fruit, by Caravaggio.

Nativity and burial of Chriſt, and S. John preaching; ſmall pictures, by Baroccio.

Head of the virgin, by Scipione Gaetano.

Lucretia. Magdalene. Head of a man.

Temptation of S. Antony. All by Dan. Creſpi, called Cerano.

Much has been ſaid of twelve volumes in folio of drawings, by Leonardo da Vinci, as manifeſting his accurate knowledge in anatomy,

The *Swiſs College* is another of S. Charles Borromeo's eſtabliſhments. This has two courts, with double porticos. The architect is Pellegrino Pellegrini.

The *College of the Jeſuits*, called *Brera*, is large and handſome; the ſtaircaſe is particularly ſpoken of. Here is a library, a cabinet of medals, and an obſervatory, planned by Boſcovich.

The *Hoſpital* is large and grand, the great court is fine, ſurrounded like the others with double arcades, forming two galleries one over the other, ionic and compoſite. Here are 1200 beds for the ſick, and 4000 foundlings are brought up. The whole was built at the expence of a merchant named *Cottoni*.

The *Lazaretto*, a large quadrangle with cloiſters round it, ſupported by clumſy pillars, probably taken from ſome ancient building.

Il Fopone, or the cemitery to the great hoſpital, at a conſiderable diſtance from it, is a ſpace of ground almoſt circular, ſurrounded by a cloiſter, and in the middle a church. The cloiſter is vaulted

anatomy, optics, geometry, architecture, ſculpture, and mechanics. And we are told, that for his mechanical deſigns in 399 leaves, containing 1750 original drawings, our king James I. commiſſioned the earl of Arundel to offer 3000 piſtoles to Galeazzo Arconati; but that he rather choſe to make a preſent of the volume to the Ambroſian college. Theſe drawings however were probably ſtudies, done when he was very young, and by no means merit the reputation they have acquired.

for

for burying. It was all built by S. Annone, a ſilk merchant of the city.

The *Priſons* are magnificent, and the portal in a good ſtyle of architecture.

The palace of the Archduke is elegantly fitted up and furniſhed; the ball-room is one of the fineſt in Europe.

Good pictures are to be found in ſeveral of the palaces. The Marquis di Peralta has many, particularly by John Stommer, a German.

The Theatre will hold 4000 people commodiouſly. The centre front box, as is uſual, is appropriated to the Court; it is richly adorned with gilding, arms and trophies, and the canopy is carried up to what they call the firſt gallery: on each ſide of this is a creſcent of nineteen boxes, ending with the ſtage, fitted up with ſilk hangings and girandoles. The whole building is of ſtone, with an immenſe portico, and ſtairs of prodigious width. At the firſt lobby is a vaſt ſideboard, furniſhed with luxurious and elegant plenty; many perſons ſupping and entertaining their friends in their box; on which occaſion a ſilk curtain is let down in front. Acroſs the corridor leading to theſe boxes is a ſmall room to each, appropriated to the ſervants, who there make chocolate, lemonade, &c.

Milan ſtands in the middle of a plain, without any natural defence. Though an inland city, it is poſſeſſed of the chief advantages that can promote

commerce or agriculture, in its canals from the Teſin and Adda, which run into the Po. It is one of the moſt agreeable cities in Italy to reſide at, on account of the excellent ſociety which is to be found there.

In the neighbourhood are ſome beautiful country houſes: as *Caſtellazzo*, where there is a fine ſtatue of Pompey. *Lainate*, belonging to the marquis Lita, &c.

At *Caſa Simonetta* is an echo which will repeat the human voice forty times, and the report of a piſtol 56 or 60 times. The Milaneſe are fond of rural ſports, and paſs part of the ſummer, and the whole autumn, in the country. Monte di Brianza, on which many of their country-houſes are ſituated, is delightful for the variety of landſcapes, and for being well watered *.

Every part indeed of the ſtate of Milan, except to the northward, which is montainous, bears teſtimony to the beneficial effects of irrigation. There are generally five crops of hay every ſeaſon, in the neighbourhood of Milan, and in the province of Lodi, where the meadows are watered once a week, during the ſummer, if neceſſary.

This dutchy is 120 miles in length, and 100 in breadth. The ſoil is in general fertile, and the climate moderate and healthful. Its many lakes abound in fiſh. Their commodities are grain,

* See Symonds, in Young's Annals, v. 330.

cattle, cheeſe, cloth, ſilk, linen, ſtockings, gloves, handkerchiefs, ribbands, artificial flowers, ſteel, cryſtal, agates, jewels, gold and ſilver lace and embroidery, tinſel and thread lace, glaſs and pottery. They are alſo carriers of goods for Switzerland, France, Germany, and Italy, both on mules and by water.

The Carnival continues till the Sunday after Aſh-wedneſday; during that time there is a ſerious opera, every evening, except Friday. In winter, people of faſhion parade in their coaches on the eſplanade between the town and the citadel; and in ſummer upon the ramparts.

Whilſt you are at Milan, you will probably make an excurſion to the *Lago maggiore*, and the Borromean iſlands. Of theſe *Iſola bella* is ſmall and pretty; it has a magnificent palace, with four fronts, not half finiſhed; few palaces have better rooms, or worſe executed, both within and without: in the garden is terrace upon terrace, with orange, lemon, and citron trees; ſhrubs, flowers, and ſtatues; grottos paved with moſaic, and hanging over the lake. *Iſola madre* is larger, irregular, and more rural. The one is dreſſed, the other wild. Thus they ſet off each other mutually, and conſpire to adorn this ſuperb baſin, which is 65 Italian miles long, and from 6 to 9 or 10 broad.

Returning by Vareſe, you may viſit Como, whoſe lake is the pleaſanteſt of all thoſe which are at the foot

foot of the Alps. There are large plantations of *agrumi* on the borders of it, particularly in the ſweet environs of Tremenzina, whither many of the noble Milaneſe retire during the heats of ſummer.

If you leave Genoa to the end of your tour, and go directly from Turin to Milan, you paſs by Vercelli and Novara. In this route you have frequently rivers to paſs, and pay a paul for ferrying over your carriage; theſe ferries are a great impediment in travelling; but the roads are good, even, and well planted.

At Vercelli, in the treaſure of the cathedral, is a manuſcript in Latin, of St. Mark's goſpel, which they pretend to be in the hand writing of the evangeliſt himſelf; and in the church of S. Maria maggiore, a fine marble pavement, repreſenting the hiſtory of Judith. In quitting Vercelli you enter the ſtate of Milan.

SECTION V.

From Milan to Bologna, and account of that place.

On leaving Milan, you have your choice either to go to Venice or Bologna. If you take the former route, you will paſs by Bergamo, Breſcia, Verona, Vicenza, and Padua. But I ſhall ſuppoſe you to take the route of Bologna, becauſe I ſhall carry you to Venice hereafter.

In this journey you will go through Lodi, Piacenza, Parma, Reggio, and Modena.

Lodi is a ſmall town, walled round, with a few large, good palaces, and a tolerably pretty ſquare with porticos; upon the whole neatly built, and containing about 12,000 inhabitants. The moſt remarkable building is an octagon church, called *Incoronata*, of which Bramante was the architect; painted partly in freſco, partly in oil, by Calliſto, ſcholar of Tiziano.

The whole *Lodeſan* can be irrigated by means of canals. The number of cows kept in this little province is about 30,000, and the inhabitants receive commonly 70,000 pounds a year for cheeſe exported. Some of their cheeſes weigh above 500 pounds, and are the beſt of what is called Parmeſan. A great deal however is alſo made in the province of Pavia, and in ſome parts of the Milaneſe.

From Lodi there is a road by Cremona and Mantua to Bologna; but the other by Piacenza and Parma is the pleaſanteſt, and the moſt frequented. From Lodi alſo there is a road to Venice, by the ſame towns and Verona. But you are probably impatient to be at Rome: ſince however Cremona is only ten leagues from Lodi, and ſix from Piacenza, you may perhaps be induced to viſit it, from one of thoſe two places.

Cremona is on the north ſide of the Po, and a quarter of a mile from it: from the river there is a canal,

a canal, which runs through the city, fills the ditches, and forms a communication with the Oglio. It is about five miles round, with ſome wide ſtreets, and ſmall ſquares, which are kept exquiſitely clean; ſome conſiderable palaces, but almoſt all gothic, of a bad kind. It is remarkable for its towers; all of them however have the appearance of overgrown chimneys, except one, which is very high. From this a good view may be had of the vaſt plains of Lombardy, with the Po winding through them. The octagon gallery has lines marked on the ſtone, to direct the ſpectator where to point his teleſcope to the principal objects. In the cathedral, which is very large, and tolerably handſome, but a mixture of gothic and grecian architecture, is a good picture of the crucifixion, by Pordenone: at the door are two enormous lions, of red marble. The great clock is reckoned curious; beſides the twenty-four hours, it has a minute and ſecond hand, and ſhows the phaſes of the moon. There are a few handſome churches and convents; and no leſs than twenty-two nunneries. The inhabitants are only about 20,000.

Cremona belonged formerly to the Venetians; but now makes part of the dutchy of Milan. The caſtle and fortifications are ruinous.

PIACENZA is about 200 yards from the Po: a town of great note and antiquity, but of late much

decayed and depopulated. It has no architecture, long ugly ſtreets, and paltry ſquares.

Moſt of the churches are embelliſhed with paintings of the Bologna ſchool, the Caracci and their diſciples.

Duomo or Cathedral: at the high altar.

Sick man in bed, by Camillo Procaccino.

Virgin and angels, large, above it; by the ſame.

Angels, over that; by Lodovico Caracci.

Burial of a ſaint; tomb after his aſſumption; and two prophets, ſingle figures; by Lod. Caracci.

The choir and cupola are painted by Guercino.

Death of S. Alexis, by Lanfranco.

Hermit, ſingle whole figure, by the ſame.

La Madonna della Campagna.

The Nativity. Adoration of the Magi. S. Catharine diſputing with the doctors. All by Pordenone.

S. Francis on his knees before the virgin, Chriſt in the clouds: by Camillo Procaccino.

S. Sebaſtian and S. Roch, whole figures: ſaid to be by him.

Marriage of S. Catharine. S. Peter and S. Paul. Three boys. All by Pordenone.

S. Auguſtin and boy Angels: by the ſame.

S. George and the dragon. Cam. Procaccino. Cochin mentions the ruin of a fine freſco by Parmegiano, on the left at entering.

S. Siſto.

S. Siſto. The virgin, child, ſaints, &c. after Raffaelle: the original is in the gallery at Dreſden; and the king of Poland is ſaid to have given 20,000 roman crowns (near 5000l. ſterling) for it in the year 1753.

S. Agoſtino is built by Vignola.

The *Palazzo Publico*, or town-hall, on the Piazza, is a curious building.

In the ſame ſquare are the equeſtrian ſtatues in bronze of Aleſſandro I. and his ſon Ranuccio Farneſe; either by Giovanni Bologna, or his pupil Moca.

The *Ducal Palace* is by Vignola: it is of brick, and only a third of it finiſhed. The Theatre adjoins to it.

PARMA.

PARMA is about four miles in circuit, and contains 37,000 inhabitants*. It is walled, but the fortifications are in a ruinous condition. You enter by a broad ſtreet, which conducts you over the bridge, and through the ſquare, to the end of the town; this is tolerably handſome for its breadth; but bad as to its buildings, and, notwithſtanding what has been done of late years, it is a poor-

* De La Lande ſays 30,000, Richard 45,000; others 60,000, but they exaggerate greatly, or rather tell us what the population was, than what it now is.

built town. No church, palace, or convent, that is worth ſeeing, and no appearance of a court or capital: brick ſtuccoed in the new houſes, and ſometimes ſo in pannels as to look like wood. The river Parma has a vaſt bed, and little water; a wooden bridge, and two ſtone ones over it, none of which are handſome.

The *Cathedral* is a curious, heavy, dark, gothic building. The famous painting by Corregio in the dome is much damaged.

Annunziata. S. Sebaſtian, a decayed freſco, by Corregio. Virgin and child, S. Jerom and S. Bernard, by Parmegiano.

I Cappucini. S. Francis receiving the marks, by Siſto Badalocchio. Chriſt on the croſs, S. Catharine, and S. Francis, by Guercino.

S. Giovanni Evangeliſta. The famous cupola, by Corregio.

Transfiguration, by Parmegiano.

Dead Chriſt, Magdalen, &c. Corregio.

Martyrdom of S. Eulalia, and S. Benedict its companion, by the ſame.

Holy Family, by Jerom Mazzuolo.

Adoration of the ſhepherds. Giac. Francia.

S. John, half figure, freſco. Corregio.

S. Roch. Virgin and child, two ſaints and angels, Giuſeppe Creſpi.

Chriſt in the clouds, S. Sebaſtian and S. Roch below. Paolo Veroneſe.

S. Sepolcro.

S. Sepolcro. Repoſe of the holy family, by Corregio!

Virgin and child, S. John and two angels, by Parmegiano.

Steccata. Marriage of the virgin, by Giulio Ceſare Procaccino.

Flagellation of Chriſt, by Lionello Spada.

Sibyl, by Jerom Mazzuolo.

Three Sibyls, and a Moſes, by Parmegiano.

S. George and the dragon, by Franceſchini.

S. John Baptiſt, by Spada.

The monument of Ottavio Farneſe.

The *Ducal Palace* is now in great part pulled down. The Farneſian collection of pictures, gems, &c. was removed to Naples, when the king of Spain went to take poſſeſſion of it, and is ſtill in confuſion there at Capo di monte.

In the Academy is a fine antique ſtatue of a woman. A young Nero with the bulla.

Virgin and child, Magdalen, S. Jerom, and two angels. 1518. Corregio!!

Entombing of Chriſt. Schidone.

Adoration of the Magi. Parmegiano. Brought from the Carthuſians.

The Theatre is all of wood, and in general finely imagined; it has not the defect of Palladio's, where a part of the ſpectators cannot ſee: here alſo every body can hear, a low voice being audible from one end to the other, and a loud one making no echo.

It will hold commodiouſly 9000 ſpectators*, but has not been uſed ſince the death of the laſt duke. There is another theatre for the Opera.

The dutchies of Parma and Piacenza have ever undergone the ſame revolutions, and are now in the Spaniſh family, by their marrying the heireſs of Farneſe. Their extent is 56 Engliſh miles from eaſt to weſt, and 44 from north to ſouth. The ſoil is fertile; the paſtures and cattle fine; ſalt-works and minerals abound; and there are mines of copper and iron in the Apennines. Caſtello Guelfo, on the Taro, which gave name to the party of the Guelphs, is in this territory.

The road from Parma to Modena is along the ancient Emilian way.

Reggio.

The city of Reggio has about 17,000 inhabitants.

Duomo or *Cathedral.* Virgin and child in the clouds, angels and ſaints; by Ann. Caracci.

La Madonna della Giarra. Chriſt on the croſs, Magdalene and S. John, by Guercino. S. Francis on his knees to Chriſt and the virgin in the clouds, by Spada.

Adoration of the Magi, by old Palma.

* De La Lande ſays 12,000, Wright 14,000; I have been aſſured by ſome Italians that it will not hold above 4000, but I believe the number given in the text is the truth.

La Capella della morte. Deſcent into hell, by Capuccino del Caſtel Franco.

Chriſt appearing in the garden. Lucio Maſari.

Chriſt ſeized in the garden. Siſto Badalocchio.

Burial of Chriſt; by the ſame.

Reſurrection of Chriſt, by Bononi Ferrareſe.

Finding of the croſs, by Cav. Guidotti.

The Crucifixion, by Aleſſandro Tiarini.

Dead Chriſt, by Franc. Vellani Modaneſe.

The baptiſm of Chriſt, by Guercino.

A Saint, by Carlo Barbieri.

The Annunciation, by Guercino; in two pieces over an arch.

Virgin and child, by Franceſco Vellani.

The flagellation, by Giacomo Palma.

There is a Theatre; and an Opera during the *Fiera.*

The famous poet Arioſto was born here in 1474.

Between Reggio and Modena, the road paſſes within a league of Corregio, which gave birth and name to the great painter.

Modena.

Modena, a city of 23,000 inhabitants, has been vaſtly improved of late; ſmall, but neat and regular; arcades which are really noble, to walk under in the chief ſtreets: the churches for the moſt part in a very bad taſte, as well as the ducal palace, which fortunately is not finiſhed: the library is a very handſome room, well furniſhed with

with uſeful, though not with very curious books, and a moſt comfortable public room to ſtudy in.

Of the fine collection of pictures formerly in this palace, one hundred of the beſt were choſen by Roſſi, for Auguſtus king of Poland and Elector of Saxony, who paid 50,000 pounds, which was very cheap, ſince they were the choiceſt pictures in Italy.

There are ſome pictures yet remaining*.

The

* *Pictures yet remaining in the Ducal Palace.*

Great Hall.

Ceiling by Franceſchini.
Hiſtory of Æneas, twelve freſcos, by Abate Modaneſe.
Hiſtory of Charlemagne, by Lanni Modaneſe.
Copy of Corregio's notte, and of the virgin and ſaints—and of Paolo Veroneſe's Magdalene waſhing Chriſt's feet, which is at Genoa.
Cupid by Corregio.
Two heads together, drawings by Corregio.
St. John's head delivered to the daughter of Herodias, Guercino.
Four octagon ceiling pieces, by Tintoretto.

Another Room.

Four more octagon ceiling pieces, by Tintoretto.
Abraham and Iſaac, half figures, by Roſelli.
Roman charity, half figures, by Guercino.

Bedchamber.

Four oval ceiling pieces, by Tintoretto.
Landſcape, with a woman writing on a tree.

Sea

The *Cathedral* is a heavy, dark, gothic building: with the preſentation of Chriſt in the temple, a capital picture, by Guido.

There

Sea port, with ruins.
Landſcape, with three people in a ſhell.
Warm Landſcape with cattle, all by Salvator Roſa.
Marriage of St. Catharine, by Guercino.
Two ceiling pieces by Tintoretto, and two by Maſtelletto.
Young man and woman, half figures, by Guercino.
Two portraits of women in black, Tiziano.
S. Barbara, S. Lucia, and S. Catharine; by Bonone Ferrareſe.
Magdalen, half figures, Luchino del Reggio.
Magdalen with the ſkull, half figure, Dom. Feti.
Chriſt crowned with thorns, Michael Angelo Caravaggio.
Prodigal returning, Lionello Spada.
Man and woman with a dart, Tiarini.
Woman taken in adultery, about twenty half figures, Tiziano.
Virgin, child, S. Sebaſtian and S. George, Doggi Ferrareſe.
Suſanna and the elders, Lionello Spada.
Joſeph and Potiphar's wife, Tiarini.
Portrait of an old man in black, Abate Modaneſe.
Mars, Venus and Cupid, Guercino.
Chriſt healing the blind, Palma.

Large Room.

Five ceiling pieces, by Tintoretto.
Two fine old heads, portraits, by Tiziano.
Woman and child, long oval, Ann. Carracci.
An old woman anointing the body of S. Sebaſtian, Caravaggio.
Portrait of a young man, Lanni Modaneſe.
S. Bernard, another ſaint, and three ſoldiers, large figures, by Lodovico Carracci.
Portrait of an old woman with a book, man and woman, heads, Giorgione.

Portrait

There is a *Theatre*, in which the ſteps riſe one above another, as in the ancient amphitheatres: it is adorned with columns, and the proſcenium, tribunes, &c. are well decorated. They have alſo another Theatre, which is nothing extraordinary.

The *ſecchia*, or bucket, immortalized by the poem of Taſſoni, who was born here, was a trophy of an advantage gained by the Modeneſe over the Bologneſe, within the very walls of Bologna, about the middle of the tenth century.

The dukedom of Modena is a fertile plain, watered by the Po, Panaro, Secchia, and Lenza; 56 miles in extent from north to ſouth, and from eaſt to weſt between 24 and 36.

The inhabitants of Modena are noted for making maſks and veils. The women wear the *zendado*, which is a piece of black ſilk, covering the head, falling down and croſſed before, and finally tied behind the waiſt. What little trade remains is

Portrait of a woman with a black boy, Tiziano.
S. Roch, in priſon, Guido.
St. Peter and another ſaint; two pictures by Guercino.
Woman with a gold chain. Lodovico Carracci.
The elements, four long ovals, by Ann. Carracci.
Martyrdom of St. Peter, Guercino.
Magdalen, Eliſabetta Sirani.
St. Francis with Chriſt in his arms, by the ſame.
St. Paul, head and hands, Guercino.
Aſſumption of the Magdalen, Ann. Carracci.
Two heads of ſaints, two pieces by Guido.

from their fairs, and their connection with thoſe of Bologna, Sinigaglia, and Aleſſandria.

BOLOGNA.

Bologna is a large, rich, and populous city, two miles long, about one broad, and five miles in circuit, with fifty or ſixty thouſand inhabitants *. It is ſurrounded only by a wall, without baſtions, ditch, or citadel. There are twelve gates; and the ſtreets have porticos or open arcades, commodious to walk in, but very irregular. They have very little good architecture or ſculpture in Bologna; but next to Rome it boaſts the moſt capital paintings in the world: the Caraccis and their ſcholars having carried this art to the ſummit of perfection.

The number of Churches is upwards of two hundred, ſome of them well built, and richly decorated, but few without good pictures. Fortunately the air and ſituation of this city is favourable to the preſervation of them. It has none of the ſaline moiſture of Venice, nor the penetrating fogs of Rome.

The *Cathedral*, dedicated to S. Peter, has been entirely rebuilt in the modern ſtyle, from deſigns of Torregiani, by funds given or procured by Pope

* Others ſay ſeventy, eighty, and even ninety thouſand; the numbers I have given are from M. Dutens.

Benedict

Benedict XIV. In the choir is the Annunciation, in fresco; the last work of Lodovico Carracci. In the *capitolo*, S. Peter kneeling to the virgin, and condoling with her on the death of Christ. Lodov. Carracci *.

After this the principal churches are

S. Agnese. S. Antonio.

S. Bartolomeo di Porta.

S. Bartolomeo di Reno.

S. Bernardo.

* *Churches.*

S. Agnese, Martyrdom of S. Agnes, by Domenichino.

Marriage of S. Catharine, by Tiarini.

S. Antonio, Virgin and child, S. Francis, S. Charles, and angels, by Brizio.

At the high altar, hermits, by Lodovico Carracci.

A Pieta, with Mary Magdalene, S. John and Nicodemus, by Tiarini. A large picture, by Lionello Spada.

Annunciation, by Tiarini.

S. Bartolomeo di Porta.

S. Charles on his knees, with an angel, Lod. Carracci.

Annunciation, nativity, angel appearing to Joseph: all by Albani.

At the high altar, three pictures by Franceschini and Quaini; the frescos in the ceiling by Roli.

The virgin with the infant Jesus, by Guido.

S. Bartolomeo di Reno.

Nativity of Christ, Agostino Carracci.

Circumcision and adoration of the Magi, both by Lodovico Carracci.

S. Bernardo.
Le Cappucine. I Cappucini.
La Certoſa. Corpus Domini.
S. Criſtina. S. Domenico.
S. S. Fabiano

S. Bernardo. Coronation of the virgin, with the two S. Johns, S. Benedict, and S. Barbara, by Guido.

S. Frances raiſing a dead child, Tiarini.

S. Charles adoring the infant Jeſus, the virgin, Joſeph and angels, Lod. Carracci.

Cappuccine. Virgin, with the infant Jeſus, S. Catharine and S. Lucia below; by Spiſanelli.

The infant Jeſus in the arms of the virgin, whom he is quitting to contemplate the inſtruments of his paſſion, ſhewn him in a glory of boy angels, Albani.

Deſcent of the Holy Ghoſt, by Geſſi.

Cappuccini. Chriſt on the croſs, with the virgin, S. John and the Magdalene, Guido.

Certoſa. S. Bruno on his knees before the virgin. Guercino.

The crowning with thorns, and the flagellation of Chriſt, by Lodovico Carracci.

Communion of St. Jerom, Agoſtino Carracci.

Chriſt's entry into Jeruſalem, Paſinelli.

S. John preaching, Lod. Carracci.

Reſurrection of Chriſt, begun by Geſſi, and finiſhed by Albani. This laſt is in the *Capitolo.* Over the door going to the *Spezeria,* is the head of Chriſt, by Lodovico Carracci.

Corpus Domini. Chriſt in the *limbus patrum,* and the Aſſumption of the virgin, both by Lod. Carracci.

The laſt ſupper, a large freſco, by Franceſchini.

The reſurrection, by Annibale Carracci.

S. Chriſtina, Monache. At the high altar, the aſcenſion, by Lodovico Carracci.

Two ſtatues of St. Peter and St. Paul, by Guido, who tried ſculpture in his youth.

S. S. Fabiano e Sebaſtiano.

S. Franceſco.

Geſu e Maria.

S. Giacomo

S. Domenico. Slaughter of the Innocents, by Guido, who alſo painted a ſmall cupola in freſco.

Dominicans burning heretical books, by Leonello Spada.

Appearance of the virgin to S. Giacinto.

The viſitation. The flagellation.

S. Raimond walking on the ſea; all by Lod. Carracci.

S. Thomas Aquinas writing, with angels, Guercino.

Deſcent of the Holy Ghoſt; Cochin ſays it is the adoration of the Magi, Bartolomeo Ceſi.

The Aſſumption of the virgin, by Guido.

The preſentation in the temple, by his maſter Calvart.

The convent poſſeſſes a conſiderable library.

S. S. Fabiano e Sebaſtiano.

Virgin and child, with Mary Magdalene and S. Catharine, by Albani.

S. Franceſco.

Reſurrection of a dead perſon; a miracle worked to deliver the father who was condemned wrongfully, Paſinelli.

Aſſumption of the virgin, by Annib. Carracci.

S. Charles, and the Converſion of S. Paul, by Lodovico Carracci.

Marriage of S. Catharine with the infant Jeſus, and below, the four patron ſaints of Bologna, Facini.

Virgin and child on a throne: S. John Baptiſt and S. James on one ſide ſtanding; S. Thomas and S. Bonaventure on the other ſitting, Brizio.

S. Paul the firſt hermit, and S. Antony, Tiarini.

Geſu e Maria. The architect Bonifaccio Socchi.

At the high altar, the circumciſion, by Guercino. S. Guglielmo on his knees before a crucifix; above, a glory, with the

S. Giacomo maggiore.

S. Giorgio.

S. Gioanni Batiſta.

S. Gioanni in monte, in which is the famous S. Cecilia, by Raffaelle.

S. Gregorio.

virgin, Magdalene and children; in the back ground, two little devils. Albani.

S. Giacomo maggiore.

Virgin on a throne, with S. John Baptiſt, S. Stephen, S. Auguſtin, S. Antonio, and S. Niccolo; by Bartolomeo Paſſarotti.

S. Rocco ſick, and comforted by an angel, by Lodovico Carracci.

The four evangeliſts, and four doctors of the church, freſco, by Lorenzo Sabbatini, called Lorenzino da Bologna.

Paintings in the Poggi chapel, by Pellegrino Tibaldi.

S. Giorgio. Baptiſm of Chriſt, by Albani.

S. Filippo Benizio on his knees before the virgin with the infant Jeſus; begun by Cantarini, and the lower part finiſhed by Albani.

The annunciation, pool of Bethesda, and virgin, with the infant Jeſus careſſed by S. John; all by Lodovico Carracci.

S. Catharine, with S. John the evangeliſt. Annib. Carracci.

Under a portico near this church, the Nativity, freſco, by Carlo Cignani, much hurt.

S. Gioanni Batiſta.

Annunciation, by Calvart, 1607.

Birth of S. John Baptiſt. Lodov. Carracci.

S. Gioanni in Monte.

Martyrdom of S. Laurence. Facini.

S. Joſeph and S. Jerom, ovals. Guercino.

S. Gregorio. S. Leonardo.
Madonna di Galiera.

Madonna

A King baptized by S. Anniano. Benedetto Gennari, nephew of Guercino, and painter to King Charles II.

La Madonna del Roſario, large picture with many figures, by Domenichino.

S. Cecilia, with Mary Magdalene, S. Paul, S. John, and S. Auguſtine, by Raffaelle.

Virgin in the air, with ſeraphin and angels; below are the archangel Michael, S. John the evangeliſt, S. Catharine, and S. Apollonia, by Pietro Perugino.

S. Francis adoring the croſs. Guercino.

S. Gregorio.

Chriſt with the croſs, S. Sebaſtian, S. Francis, and the archangel Michael; by Sementi, ſcholar of Guido.

S. Gregory ſhowing the bloody hoſt to an heretic; by Calvart, Guido's maſter.

Baptiſm of Chriſt, with God and a glory of angels; by Annibale, aſſiſted by Lod. Carracci.

S. George engaging the dragon; by Lod. Carracci.

S. Guglielmo; by Guercino.

S. Leonardo.

S. Antony of Padua kiſſing the feet of the infant Jeſus; by Eliſabetta Sirani.

Martyrdom of S. Urſula and S. Leonard.

Appearance of the virgin, with angels, to S. Catharine; both by Lodov. Carracci.

Madonna di Galiera.

S. Filippo Neri between two angels; and the virgin above, by Guercino.

Jeſus young, accepting the inſtruments of his paſſion from an angel, between Joſeph reading and the virgin. Albani.

Adam

Madonna di S. Luca.
Madonna di ſtrada maggiore.
S. Maria nuova.
S. Margherita.

S. Martino

Adam and Eve lamenting their fall, and looking up to the cherubim, by the ſame, in freſco.

In the ſacriſty are many excellent pictures, as the annunciation, in two pieces, by Annibale Carracci, S. Andrea Corſino, by Guido. Virgin, S. Ann, and an angel, contemplating the infant Jeſus; by Eliſabetta Sirani. Holy family with angels, by Geſſi. S. Catterina Vegri holding the child Jeſus in her arms; by Lorenzo Paſinelli; and other pictures by Guido, Guercino, Sirani, &c.

Over the door leading to a handſome chapel or oratory, is an *Ecce homo*, with Pilate waſhing his hands, freſco, by Lodov. Carracci. Every Sunday, from All-ſaints to Eaſter, there is an Oratorio in this chapel.

La Madonna di S. Luca is on a hill near three miles from the city, with arcades all the way, to go to it under cover. The church is modern, ſomewhat in the ſtyle of the Superga at Turin. The portrait of the virgin has nothing but its ſacredneſs to recommend it.

Madonna di Strada maggiore.

Virgin and child ſtanding on the moon; S. Jerom and S. Francis; by Lod. Carracci.

Holy family, by Paſinelli. S. Tereſa, Canuti.

Virgin going to the temple. Facini.

S. Maria Nuova.

Ecce homo, by Tiarini.

S. Margherita.

Virgin and child, S. Margaret, S. Jerom, S. Petronio, and an angel; by Parmegianino.

S. Martino maggiore.
Mendicanti di dentro.
S. Michele.

S. Martino maggiore.

S. Maria Maddalena de' Pazzi between S. Alberto and S. Andrea Corſini; by Ceſare Gennaro, nephew of Guercino.
Annunciation, by Paſſarotti.
S. Jerom, with two angels.
S. Pietro Thoma, crucified.
The ſame complimented by S. Domenico and S. Franceſco. All by Lodovico Carracci. The laſt is in the capitolo.

Mendicanti di dentro.

Joſeph aſking pardon of the virgin for his ſuſpicions of her, by Tiarini, with ſome freſcos, by the ſame.
Chriſt calling S. Matthew. Lodovico Carracci.
In the ſame chapel, two little pictures of angels, by Gio. Batiſta Bertuſio, his ſcholar.
S. Alò and S. Petronio, kneeling before the virgin and child, with angels in the air. Cavedone.
The two ſide pieces are alſo by him.
A pietà, or the virgin weeping over Chriſt dead, with two angels; and at bottom, the four patron ſaints of Bologna, Guido.
S. Eligio, by Tiarini.
Flight into Egypt, by Maſteletta.
Job reſtored to his throne, and receiving preſents, a very large picture by Guido.
The cieling in freſco, by Cavedone.

S. Michele in Boſco.

There is a good view over the city from this church.
S. Bernardo Tolomei receiving the rule of his order from the virgin; by Guercino.
Death of S. Carlo Borromeo; by Tiarini.

Entombing

S. Michele in boſco.

S. Niccolò di S. Felice.

S. Paolo. S. Petronio.

S. Pietro

Entombing of Chriſt, in the night; by Canuti.

Medallions with children ſupporting them; by Cignani.

S. John writing the life of the virgin; by Canuti.

In the chapel of the ſacriſty, a copy of Guido's Magdalene, in the Barberini palace at Rome, by Canuti.

In an octagon cloiſter, of good architecture, the walls are painted in freſco by Brizio, Guido, Lod. Carracci, Cavedone, Maſſari, Tiarini, Spada, Tibaldi, &c. but they are in a manner worn out. There is a copy of one piece from Guido, in the choir.

In the library are ſome pictures with figures by Canuti.

S. Nicolò di S. Felice.

Chriſt on the croſs, the virgin, and S. Petronio, Franceſco, Giovanni and Bernardino; the firſt piece that Annib. Carracci painted.

S. Paolo. The Architect Padre Magento.

Paradiſe, by Lodovico Carracci.

Nativity of Chriſt; Adoration of the Magi, by Cavedone.

S. Carlo carrying the croſs through Milan in the time of the peſtilence, by Garbieri.

Cochin mentions S. Gregory ſhewing Chriſt to the ſouls in purgatory, by Guercino.

At the high altar, are two marble figures, larger than life, of St. Paul, with the executioner going to ſtrike off his head, by Algardi. Alſo a baſſo relievo in front, of the ſame ſubject, alſo by Algardi.

S. Petronio.

At the end of the choir, a large freſco, of the virgin and child on the moon, and below S. Petronio kneeling, by Franceſchini and Quaini, from the deſign of Cignani.

S. Pietro Martire.

S. Salvatore.

I Servi.

S. Tommaſo

S. Rocco, larger than life, by Parmegianino.

In the Ranuzzi chapel, a ſtatue of S. Antonio di Padoua; by Giacomo del Sanſovino.

In the Bolognini chapel, is an old picture of the virgin and child, with ſaints; and on the cover a crucifix with prophets *a tempera*. Jacobus Pauli pinxit. Bufalmacco, who was to have painted the whole chapel, finiſhed only heaven and hell on the left hand; the reſt was done by Vitale and Lorenzo da Bologna.

The Aldrovandi chapel is magnificently decorated.

The legate officiates in this church pontifically.

Caſſini drew a meridian line here; and the wall having ſunk, it was corrected in 1776.

S. Pietro Martire.

Transfiguration, by Lod. Carracci, at the high altar.

The viſitation by Tintoretto.

S. Salvatore. Architecture by Gio. Ambrogio Magenta.

Aſſumption of the virgin; Agoſtino Carracci.

Nativity of Chriſt, by Tiarini.

A ſmall picture of Chriſt holding his croſs, by Guido.

S. John kneeling before Zacharias, &c. by Benvenuto (Tiſio) Garofalo.

In the ſacriſty—S. Sebaſtian tied to a tree. Guido.

The convent has a valuable library.

Servi.

In the portico, freſcos of the actions and miracles of S. Benizio: the beſt (1, 5, 8, 10, 12) are by Carlo Cignani, eſpecially the firſt: the 2d, 7th, 9th, and 11th, are by Viani; the 15th by Domenico Viani the ſon.

S. Joachim and Anna, by Tiarini.

S. Carlo,

S. Tommaſo del mercato.

S. Tommaſo di ſtrada maggiore.

S. S. Vitale ed Agricola.

Bologna has been famous for cultivating the ſciences ever ſince the reſtoration of learning. Beſides the ancient Univerſity, or *Scuole*, here is an Academy, called *Inſtituto*, for the arts and ſciences.

S. Carlo, and his apotheoſis, with boys holding the attributes of epiſcopacy; painted in one night by torch-light, by Guido.

Aſſumption; the boys about the virgin, which was painted in 1261; and S. John Baptiſt and S. Jerom, freſcos on the ſide, are by Facini.

S. Andrew adoring the croſs, large, by Albani.

Jeſus Chriſt appearing to Mary Magdalene, by Albani.

Cochin has beſides—Madonna del Mondo; and the Miracle of S. Gregory, by Tiarini: a crucifix, and another by Eliſabetta Sirani. Marriage of S. Catharine, by Imola. S. Lazioſi, by Viani.

S. Tommaſo del Mercato.

On each ſide the door is a picture with two figures, the ſize of life; one S. Joſeph and S. Dominic; the other S. Francis and S. Antony: by Simone da Peſaro.

S. Tommaſo di Strada maggiore.

S. Andrew and S. Francis, with Chriſt above, by Guido.

Flight into Egypt, by Tiarini.

Santi Vitale ed Agricola.

S. Rocco, by Gio. Viani.

Nativity, with S. Rocco and S. Sebaſtian; on board: attributed to Pietro Perugino.

A picture covering an ancient Madonna, by Franceſco Francia.

On the ſides, two great freſcos—one, the viſitation, by Bagnacavallo: the other, the adoration of the ſhepherds, by Giacoino Francia, ſon of Franceſco.

It contains an ample library, with the manuſcript collections of Marſigli the founder; of Aldrovandi the naturaliſt, in 187 large folio volumes; of Coſpi; of Pope Benedict XIV. &c.; ſome oriental manuſcripts; and a collection of prints and drawings *. This library is open to the public every morning, except Wedneſday. Here are alſo ſeveral rooms for the public meetings of the Inſtitute, and the academy of ſciences, which is a part of it. In the veſtibule are ſtatues of Benedict XIV. and Hercules: the walls are covered with inſcriptions, bas-reliefs, &c. Here is a room for antiques, medals, and caſts of the moſt celebrated ſtatues, &c. at Rome and Florence. Another for turning inſtruments. A third for dioptrics. A fourth for chemiſtry. A fifth for military machines, arms, &c. Three rooms are aſſigned to experimental philoſophy and the phyſical apparatus: in the antiroom is the portrait of Benedict XIV. executed in moſaic at Rome. The apartment for natural hiſtory conſiſts of ſix rooms, very well furniſhed. A room for geography and the marine has maps, charts, inſtruments, books, and models of veſſels. The anatomy room is amply furniſhed with figures of the human body, and its parts finely executed in wax by Ercole Lelli and his wife Anna Manſolini. The Inſtitute includes the Clementine, or academy

* Richard ſays there are 50,000 volumes in it; De La Lande gives it 115,000.

of

of drawing and painting; in which they deſign from the human figure, as well as from models.

The Academy of ſciences and belles lettres, conſiſting of twenty-four members, meet here every Thurſday; and from theſe the profeſſors of chemiſtry, military architecture, phyſics, natural hiſtory, geography, and aſtronomy, are taken, who give public lectures in the Inſtitute.

The building is a large palace, purchaſed by the ſenate in 1714, at the inſtance of General Count Marſigli, who originally furniſhed the apartments, under the protection of Pope Clement XI. But the Inſtitute owes much to the munificence of Benedict XIV. He furniſhed the obſervatory with inſtruments; employed Ercole Lelli to make the anatomical preparations in wax; and gave the models of ſtatues, &c. from the antique. He alſo left by will his private library and manuſcripts.

The architects of this palace were Pellegrino Tibaldi and his ſon Domenico. Pellegrino alſo painted the room where the Academicians meet, and ſome others, on the ground floor. Niccolo dell' Abate painted one of the rooms now uſed for the muſeum. The chapel is painted by Vittorio Bigari and Stefano Orlandi; and the annunciation is by Marc' Antonio Franceſchini.

The Botanic garden is a dependance upon the Inſtitute.

With ſuch encouragements and opportunities, it is

is no wonder that Bologna has always men of learning.

It furniſhes alſo muſicians and ſingers for many of the Italian theatres. The principal Theatre here was built on the ruins of the Bentivoglio palace in 1760, by Bibiena. It is elegant, and has five rows of boxes, twelve or thirteen on a ſide.

*Palazzo Publico**, or the town-hall, is an ancient building

* *Palazzo Publico.*

St. Jerom, by Simone da Peſaro.

Samſon drinking out of the jaw-bone, figures large as life, by Guido.

The virgin on a rainbow, with Chriſt in a glory of angels; the tutelar ſaints of Bologna below, praying to the virgin. This was painted on ſilk by Guido, for a church banner, during the plague of 1630.

A child in a bed, by Leonardo da Vinci.

A head of Raffaelle, by himſelf.

S. John Baptiſt, by Raffaelle: the ſame as at Florence and Paris.

There are alſo many paintings of events in the hiſtory of Bologna.

Palazzo Graſſi. Hercules, a freſco, by Lodov. Carracci; formerly in his own houſe, and removed hither.

Palazzo Magnani. Hiſtory of Romulus and Remus, freſco; figures as big as life, in the frieze of a ſalon: by Lodovico Carracci.

Apollo, and Cupid ſubduing a ſatyr, two freſcos by Lodovico, cut from the wall and framed. Cochin ſays the laſt is by Agoſtino.

Domenico Tibaldi is the architect.

Palazzo

building of brick, wherein the legate, vice-legate, gonfaloniere, and ſenators, inhabit; and in which are the courts of juſtice.

The

Palazzo Malvezzi, contains a collection of the firſt maſters of the Bologneſe ſchool, from Guido l'Antichiſſima, 1120, to Giacomo Francia in 1550. Alſo

Two pieces by Mola.

The virgin and child, by Parmegianino.

The Padre eterno, by Bagnacavallo.

Charity, by Franceſchini.

Two little boys, by Andrea Sacchi.

Flaying of S. Bartholomew. Guercino.

The circumciſion, by Bellini.

Jacob when they bring him Joſeph's robe: by Guercino.

Sacrifice of Iſaac, by Spada.

Chriſt with angels, an oval, by Albani.

Fall of the giants, by Guido.

Palazzo Ranuzzi. The front ſaid to be from a deſign of Palladio's.

Pictures.

Moſes found by Pharaoh's daughter. F. Francia.

Tobit and Tobias. Carlo Loti.

Venus and Adonis, by Semente, a diſciple of Guido's.

Chriſt and the Samaritan woman, by Tintoretto.

On the ceiling—a flying Venus and Cupids, by Franceſchini.

On the ground floor.

Faith, by Guercino.

The rapes of Helen and of Proſerpine, by Luca Giordano.

Samſon and Dalila. Sebaſtiano Ricci.

Hercules and Iole, by Canuti.

Joſeph and Potiphar's wife, by Guido.

Coriolanus

The principal palaces of the nobility are the Aldrovandi, Bovi, Magnani, Ranuzzi, Sampieri, Tanari,

Coriolanus meeting his wife and mother, a large picture, by Paſinelli.

S. Jerom, by Guido.

The good Samaritan, by Spagnoletto.

Mater doloroſa, by Albani.

S. Agata, by Raffaelle.

Chriſt and the woman of Canaan, by Annibale Carracci.

The Roman Charity, by Paſinelli; in which are ſeveral portraits of Bologna ladies.

Palazzo Tanari.

Aſſumption of the virgin, by Guercino.

Death of Abel, by Franceſchini.

Judas betraying Chriſt, by Lodov. Carracci.

Venus attired by the Graces, with three others, by Annibale Carracci.

The bath of Diana, and another piece, by Agoſtino Carracci.

S. Cecilia, by Franceſchini.

Virgin, Chriſt, and S. John, a large picture, by Guido.

S. Peter denying Chriſt, another large picture, by Lodovico Carracci.

A ſybil, and the birth of Alexander the Great, both by the ſame.

The laſt ſupper, by Agoſtino Carracci.

Madonna and the infant Jeſus, a beautiful miniature, by Albani.

S. Sebaſtian, by Tiziano.

S. Carlo Borromeo, by Carlo Dolce.

A little gallery of good drawings, by Guercino and others.

Palazzo Sampieri.

In this palace are ſome of the fineſt pictures in the world, and in the higheſt preſervation.

A ceiling

Tanari, Zambeccari. In all theſe there are fine collections of pictures; eſpecially in the Sampieri, wherein

A ceiling by Lodovico Carracci; the ſubject, Hercules and Jupiter.

One of the Titans under a rock, freſco, by Annibale Carracci.

A ceiling by Annibale; the ſubject, Virtue opening the heavens to Hercules.

A portrait, by Lodovico Carracci.

The angel Gabriel, half length, by Guido.

The virgin, its companion, by Carlo Cignani.

Beautiful Cupids dancing round a tree; and the rape of Proſerpine, on copper; both by Albani.

The triumph of Venus, by Franceſchini.

The woman taken in adultery, by Agoſtino Carracci.

The woman of Canaan, by Lodov. Carracci.

The Samaritan woman, by Annib. Carracci.

Five apoſtles, by Guido.

S. Peter weeping, and another Apoſtle, whom ſome call S. Paul. The two figures are the ſize of life. This picture is in the moſt complete preſervation, and is by ſome eſteemed the moſt perfect in the world.

A beautiful ceiling, by Guercino; the ſubject, Hercules ſuffocating Antæus.

The diſmiſſion of Hagar; by the ſame.

S. Jerom; by Palma Vecchio.

Judith; by Giulio Romano.

Mars, Venus, and Cupids; by Albani.

King Henry IV. of France; by Rubens.

The mother of Guercino; by Guercino.

Two beautiful heads; by Corregio.

Magdalene; by Annibale Carracci.

Virgin, Chriſt, and St. John; by Eliſ. Sirani.

S. Jerom, with an angel blowing a trumpet; by Guercino.

The

wherein is the famous S. Peter and S. Paul, by Guido, and ſeveral other admirable pieces, in the higheſt preſervation. The Caprara palace is handſomely furniſhed; and the gallery is ornamented with Turkiſh ſpoils, the ſhare of marſhal Caprara, at the raiſing of the ſiege of Vienna by Sobieſki, in 1683. In the Malvezzi palace is a collection of the original maſters of the Bologneſe ſchool. Many of the other palaces have been moſt cruelly pillaged of their beſt ornaments.

The *Aſinelli* tower built in 1109, is 327 Engliſh feet and a quarter in height: De La Lande ſays it

The paralytic; by Guido.
Aſſumption of the Virgin; by the ſame.
S. John Baptiſt; by Geſſi.
Apollo flaying Marſyas; by Spagnoletto.
S. John, very young; by Leonardo da Vinci.
Chriſt crowned with thorns; by Carlo Dolce.
Holy Family; by Tiarini.
S. Jerom; by Benvenuto Garofalo.
A ceiling, by Agoſtino Carracci; the ſubject Hercules and Atlas.—Hercules ſubduing Cacus; by the ſame.
Chriſt and the Phariſee with the tribute-money; by Lodovico Carracci.
Holy Family; by Innocenzio da Imola.
Another holy family; by Lodov. Carracci: a copy of one at Parma.
A dead Chriſt; by Bellini.
Sculpture. Statue of Andromeda, Grecian.
A crucifix, in ivory; by Giovanni Bologna.
Boys, in marble, by Algardi.

is

is three feet and a half out of the perpendicular. The *Gariſenda* tower, which was built the year following, is only 153 feet in height, or, according to M. Dutens, no more than 140; but this is eight feet, eight or nine inches out of the perpendicular. Theſe brick towers were common in Lombardy and Tuſcany; being domeſtic citadels, or watch-towers, which in times of anarchy were equally neceſſary to peaceable and turbulent citizens.

The Bologneſe put themſelves voluntarily under the protection of the Pope, in the year 1506, on condition of being governed by their ſenate; of nominating an auditor of the *Rota*; and having an ambaſſador at Rome. A cardinal legate conſtantly reſides here, and has for his guards a company of Swiſs halberdiers, and another of light horſe.

Citizens wear a cloak when they walk abroad: women wear a kind of cloſe gown buttoned, with ſleeves down to their wriſts; when they go out they cover themſelves with the *zendado*.

The manufactures are damaſks, ſattins, taffaties, velvets, crapes, gauzes, and paper. The gold-ſmiths work curiouſly in gold ornaments, and make a kind of gold crape. They export hemp, flax, wax, and honey. Their macaroni, tobacco, and ſnuff, are highly eſteemed; and their breed of lap-dogs has been long and generally known. The markets are plentifully ſupplied with proviſions, good in their kind: hog-meat is particularly excel-

lent; and their hams and ſauſages are in general repute. They alſo excel in ſoap, perfumes, and artificial flowers. They have abundance of walnuts; and their quinces, grapes, melons, and truffles, are remarkably fine.

The Bononian ſtone, which by a chemical proceſs becomes phoſphoreſcent, is a ſort of *gypſum* found at *monte Paterno*, three miles from Bologna.

The territory is bounded to the ſouth by the Apennines, to the eaſt by the Romagna or the legation of Ravenna, to the north by the Ferrareſe, and to the weſt by the Modeneſe.

SECTION VI.

From Bologna to Rome.

You will be determined by particular circumſtances, and the arrangement you have made, to go from Bologna to Rome, by the way of Florence or Ancona. The only difference will be, that if you go by the one, you will return by the other. I ſhall ſuppoſe you to take the route of Ancona.

The road from Bologna is flat, ſtraight, and good.

Near three miles from Ceſena you paſs the Piſatello, commonly ſuppoſed to be the Rubicon; but it

it is ſo ſmall, that you may paſs it without obſerving it.

Imola, Faenza, Forli, and Ceſena, have nothing in them to detain you; except that at *Forli* the cupola of the cathedral is painted by Cignani; and at *Ceſena* there is a curious library belonging to the minor conventuals, containing manuſcripts collected by the laſt of the Malateſta family, before the invention of printing.

Forli is the only one of them whoſe inhabitants appear to have any induſtry; their chief employment is in wax, linen, and umbrellas. *Faenza*, as if ſatisfied with the honour of having given the French name *(fayence)* to earthen ware, makes at preſent very little, and that very bad.

Theſe towns of the *Romagna* are well built. Some of the churches have good paintings; and there are alſo ſome palaces with courts and fountains. Romagna even boaſts a ſchool of painting, with Baroccio at its head.

You will enter *Rimini* over the bridge of S. Giuliano, all built of blocks of the fineſt white marble, in the time of Auguſtus and Tiberius.

At the Capuchins are remains of the amphitheatre of Publius Sempronius; and in the market place a pedeſtal, which they pretend to be the *ſuggeſtum* of Julius Cæſar. At the oratory of S. Jerom is a picture of the ſaint writing, and an angel blowing the trumpet, by Guercino: and at the church of

S. Giuliano, the martyrdom of that ſaint, by Paolo Veroneſe. Count Gambalonga's library is kept in good order, and the building is elegant.

On quitting the town you will paſs under a triumphal arch of Auguſtus.

From hence you may make an excurſion to *Ravenna*, which is diſtant only four poſts. It was the ſeat of empire under Theodoric: and afterwards was governed by Exarchs, under the Greek emperors, from whom it was conquered by the Lombards. It afterwards came into the hands of the Venetians; and was by them finally ceded to the Pope in 1529.

This city is thinly inhabited, the ſtreets are wide, ſtraight, and regular; moſt of the ſacred edifices are ſtately remains of its ancient ſplendor. It has neither trade nor manufactures; but many idle gentry, and twenty-four convents; the inhabitants are ſcarcely 15,000.

Ravenna is famous for its moſaics, antique marbles, ſarcophagi, and ſome buildings of the lower ages: there are alſo ſome good pictures in the churches of the Bologna ſchool, but hurt by the damp.

The *Cathedral* is good, and modernized. The cupola of the Aldobrandini chapel is painted in freſco by Guido; and there is alſo a picture in it by him of the Iſraelites gathering manna. The Baptiſtery is in its old ſtate; an octangular fabric, with eight large arches at bottom, and over each three

gothic ones: the front is a vaſt baſin of white Grecian marble.

In the church of *S. Apollinare*, belonging to the Camaldules, in the ſurburb, is a double row of columns of Grecian marble, twelve in each row, brought from Conſtantinople: the altar is enriched with verd-antique, porphyry and oriental alabaſter, and the tribuna is ſupported by four fine columns of *nero e bianco*. The ceiling is one of the moſt perfect moſaics now remaining; the figures hard and dry, but with ſtrong expreſſion and colours.

S. Vitale, a church of the Benedictines, is a very ancient fabric. It is an octagon, ſupported by fine columns of greek marble, and on a ſingular plan: the columns have their baſes within the ground. The pavement is very beautiful; ſome of the basreliefs, and the moſaics in the choir are extremely curious. In the ſacriſty is a picture of the martyrdom of the ſaint by Baroccio.

The church of *S. John the evangeliſt*, built by Placidia, has been modernized; yet the old cipoline columns, twenty-four in number, are remaining; there is alſo much porphyry and verd-antique: in repairing it they found the old moſaic pavement of the fourth or fifth century, now all preſerved in a chapel; it is figures and animals.

S. Maria del porto. The martyrdom of S. Mark by old Palma.

S. Romualdo, belonging to the Camaldules. The annunciation by Guido.

A ſaint, with an angel driving the devil from him; by Cuercino.

S. Nicholas, with two children at his feet; by Carlo Cignani.

In the refectory; the entombing of Chriſt, by Vaſari.

In the *ſquare* are two lofty granite pillars, a marble ſtatue of Clement XII. by Pietro Bacci, and a bronze one of Alexander VII.

On a fountain before the Pope's palace, is an antique ſtatue of Hercules, with a globe on his ſhoulder, ſerving for a ſun-dial.

In the public ſtreet, at one corner of the Franciſcan convent, is the tomb of Dante.

Without the city, towards the ancient haven, ſtands the tomb of Theodoric. It is a rotunda, divided into two ſtories, each ſerving for a chapel: the roof is one ſingle piece of granite, four or five feet thick, and thirty one feet two inches in diameter; forming a dome. On the middle of this, four columns ſupported the ſarcophagus, a ſingle block of porphyry, eight feet long, and four feet deep and broad: it had a bronze cover of moſt curious workmanſhip. This is gone; but the ſarcophagus is fixed in the wall of the convent belonging to the *Zoccolanti*; where the ancient palace of Theodoric, within the city, is ſuppoſed to have ſtood.

This tomb was once a ſtately ſea-mark; but is now near twelve miles from the ſea, and yet the lower chapel is ſubmerged at high water.

In the neighbourhood of Ravenna is a large foreſt of pines, belonging entirely to the Benedictines, twelve miles in length, and three or four in breadth, called *Pigneta*, and furniſhing *pignole*, or kernels of the pine, for the deſerts of a great part of Italy.

Hence alſo you may make an excurſion to the little republic of *San Marino*. A mountain, and a few neighbouring hillocks ſcattered about the foot of it, form the whole circuit of their dominions. They have three caſtles, three convents, and five churches; and reckon about 5000 ſouls. This republic has ſubſiſted near 1400 years. All that are capable of bearing arms are exerciſed, and ready at a moment's call. The government is in a council of ſixty, as it is called, though it conſiſts only of forty members; but the *Arengo*, or general council, is aſſembled in caſes of extraordinary importance. The chief magiſtrates are two *Capitaneos:* a Commiſſary, who is always a foreigner, is joined in commiſſion with them, and is the judge in all civil and criminal matters.

The winter is very ſevere at San Marino; the ſnow lying on the ground ſix or ſeven months, to the depth of two feet or more.

Peſaro was diſmembered by Pope Julius II. to

make a fief for his own family, but devolved again to the holy ſee, on the extinction of it. The elegant court of Urbino uſed to ſpend the winter here in palaces, of which little more than melancholy remains are now to be ſeen. It had a bad character anciently for the malignity of its air in ſummer; but the draining of the neighbouring marſhes has long ſince removed it.

There are ſome good pictures here by Baroccio.

In the great ſquare is the ſtatue of Pope Urban VIII.

The antiquities of Peſaro have been engraved, with explanations, in folio, under the title of *Marmora Piſaurenſia*, well printed here.

From the mountain of Peſaro the country is flat, and the road, by the ſide of the Adriatic all the way, very good, through well-built towns, and a cultivated country. Some of the ſcenes are uncommonly beautiful; and there is a ſucceſſion of the moſt lovely green hills imaginable, with the proſpect perpetually ſhifting. Severe weather however ſets in the beginning of December, and laſts till the middle or latter end of February; and the ſnow often lies four months upon this coaſt.

The ſilk of the dutchy of Urbino, and the upper part of the Romagna, is bought up at Rimini and Peſaro, and trafficked raw with the Engliſh for mohairs, ſilks, cottons, &c.

At *Fano* are the remains of a triumphal arch of Conſtantine,

Conſtantine, and part of a building in a good ſtyle: there is alſo a theatre, and a library.

Half a league from Fano, the road croſſes the river Metro, anciently *Metaurus*, famous for the total defeat and death of Aſdrubal.

At *la Cattolica*, between Rimini and Peſaro, you quitted the Romagna, and entered the dutchy of Urbino; which you quit near *Caſe Brugiate*, for the marc of Ancona.

Sinigaglia is a flouriſhing town, almoſt new built of white brick; has a little port, and ſome trade in corn, hemp, and ſilk. During the fair, which is in the laſt week of July, there is a conſiderable reſort of ſtrangers.

Ancona has a beautiful and convenient harbour; and being a free port, and the only conſiderable one which the Pope has in the Adriatic, there is a flouriſhing trade here. The chief exportation is of grain, wool, and ſilk. The town is built on the ſide of a hill, and extends now to the water's edge. The cathedral ſtands on the ſummit of the promontory, where was anciently a temple of Venus, and this was the original ſite of the place. Ancona appears well from the ſea, but is a moſt wretched town within, full of trade and ſtench: in the chief ſtreet there is room but for one carriage to paſs. The mole is a very fine work, 2000 feet long, 100 feet broad, and 68 feet high from the water's edge: it is adorned with an antique triumphal arch,

arch, of white marble, of good proportions, and well preſerved, erected in honour of Trajan. There is alſo a modern arch, in honour of Pope Benedict XIV. by Vanvitelli, who built the mole, and finiſhed the Lazaretto, which is a pentagon, and a work little inferior to the mole itſelf. This was built in the time of Clement XII, who firſt declared Ancona a free port.

Of paintings, in the church of *S. Domenico*, Chriſt on the croſs, the virgin, S. John, and S. Domenico, ſaid to be by Tiziano.

At *S. Franceſco della Scala*, S. Francis, and another religious praying in the deſert, by Porcini da Peſaro.—A virgin holding Jeſus, between two Franciſcans, by Tiziano.

At *S. Palatia*, the ſaint of that name, with an angel, by Guercino.

From Ancona to Loretto the road is hilly, and runs through a fine country, well cultivated and populous.

Loretto is on the top of a hill, near three miles from the ſea, commanding a delightful and extenſive proſpect; and containing about 6000 inhabitants. It is but indifferently built; the principal ſtreet conſiſts moſtly of ſmall ſhops for roſaries, crucifixes, madonnas, agnus deis, medals, little works in fillagree, ſmall bells, broad figured ribbands, and ſuch trifles.

The church was gothic, and however modern-

ized,

ized, has no pretenſions to beauty. The front is by Giacomo della Porta; and on one ſide of the court are double arcades, ſaid to be finiſhed by Bramante. Over the portal is a ſtatue of the virgin by Lombardi; by whom alſo are the bas reliefs upon the bronze gates, the lower of which are almoſt effaced by the kiſſes of the pilgrims. Within the church are about twenty chapels, in which are pictures by Baroccio, Zucchero, &c. In the cupola are the four evangeliſts, by Pomerancia.

The holy houſe, or chapel of our Lady, ſtands in the middle of the church. It is an oblong room, 31 feet 9 inches in length, 13 feet 3 inches in breadth, and 18 feet nine inches in height; incruſted with Carrara marble, of beautiful architecture, deſigned by Bramante; and ornamented with ſculptures by Sanſovino, San Gallo, Bandinelli, &c. repreſenting the hiſtory of the bleſſed virgin. The walls of the holy houſe (as may eaſily be ſeen on the inſide, are of brick, with ſome flat bits of ſtone intermixed. Towards the eaſt end there is a ſeparation made, by the grate-work of ſilver: this they call the ſanctuary; and here ſtands the holy image of the virgin, in a nich of ſilver; made, as they pretend, of cedar of Lebanon, and carved by S. Luke: her dark complexion, as well as the glitter of her robe entirely covered with diamonds, beſpeaks her an Indian queen; ſhe has a triple crown on her head, and holds the image of Chriſt, cover-

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ed alſo with diamonds; in her left hand ſhe carries a golden globe, and two fingers of her right are held up, as in the act of bleſſing. The other part of the houſe has an altar at the upper end, at the lower a window, through which the angel is ſuppoſed to have entered, at the Annunciation. The ſanctuary is perfectly crowded with ſixty-two great lamps of gold and ſilver; one of the golden ones, which was preſented by the republic of Venice, weighs thirty-ſeven pounds. There are alſo Angels waiting about the holy image, one of maſſive gold, and two of ſilver: and the walls are covered with plates of ſilver. The ſacred bowl, out of which the holy family uſed to eat, is preſerved here. All who enter the chapel armed are excommunicated. Poor wretches are continually crawling round it on their knees, and wear two deep grooves in the marble pavement *.

But the jewels of the holy houſe are nothing in compariſon with the treaſury; where the number, variety and richneſs of the veſtments, lamps, candleſticks, goblets, crowns, crucifixes, images, cameos, pearls, gems of all kinds, &c. is prodigious. They are locked up in ſeventeen large preſſes, in a ſpacious room, the ceiling whereof is painted in compartments by Pomerancia; the altar-

* A pamphlet may be had here, giving an account of the treaſures, and all the wonders of the *Santiſſima Caſa*.

piece

piece is a crucifixion, by the ſame hand. Here alſo is a holy family, by Raffaelle; and the birth of the virgin, by Annibal Carracci.

If the treaſure within the holy walls be ſurpriſing, the poverty without is no leſs ſo: ſuch ſhoals of beggars, and ſo exceſſively importunate!

The country is delightful and well cultivated, waſhed by two rivers, and diſtributed into hills and vallies bounded by mountains, from Loretto to *Macerata*, which is pleaſantly ſituated on a hill. It is the capital of the marc of Ancona, a biſhop's ſee, and the reſidence of the governor or legate of the province. There are good crops of corn about it, and the fields are encloſed by flouriſhing hedges of white thorn, planted and preſerved with great ſkill and attention.

At *Tolentino* you enter the Apennines. Hence to *Valcimarra* the country is almoſt covered with fine oaks. From Valcimarra it is a continued aſcent to the narrow paſs of *Serravalle*, an impregnable poſt, ſeparating the marc of Ancona from Umbria. From *Caſe nuove* to *Foligno* the aſcent and deſcent are formidable. Before you go down the laſt hill to the town, a little out of the road, in the village of Palo, there is a curious ſtalactitic cavern, really worth ſeeing, but the key is kept at Foligno. This town is ſeated in a delicious vale, of a fertile ſoil, with immenſe paſtures, watered by the Clitumnus.

tumnus. Here are ſome manufactures of paper, and a fair of great buſineſs *.

In the church of a convent of Franciſcan nuns, called *la Conteſſa*, is a picture by Raffaelle, of the virgin in glory holding the infant Jeſus; and below, S. John Baptiſt and S. Francis on one ſide, S. Jerom and a Cardinal on the other. In the *Duomo*, a gothic building, is a ſtatue of S. Feliciano, in ſilver, by Le Gros; a baldacchino or pavilion over the high altar, in imitation of that in S. Peter's at Rome; and the cupola is by Bramante.

The road from hence to *Spoleto* is good, through a delightful plain, laid out into beautiful encloſures, and watered by the paſtoral ſtreams of the Clitumnus, which takes its riſe in three or four rivulets, iſſuing from a rock near the highway. Several towns appear on riſing grounds, as *Aſſizi*; and a little town named *Trevi*, that produces the prettieſt effect imaginable. Juſt before you come to the poſt of *le Vene*, is a little antique temple, now chriſtianized, called the temple of Clitumnus.

At *Spoleto*, the capital of Umbria, are ſome remains of antiquity: as a Roman building, called a temple of concord, at the church of the crucifix: there are three doors which ſeem to have been very fine; four columns, two large ones of

* See the country from Ancona to Foligno beautifully deſcribed by Dr. Symonds, in Young's Annals of Agriculture, Vol. V. p. 325, &c.

the

the compoſite order, twenty feet high; two of the corinthian order almoſt as high, and ten others: theſe have been brought from other places, and put here as it were by chance: fragments of a temple of Jupiter, at the convent of S. Andrea: of a temple of Mars, at the church of S. Giuliano; and of a caſtle built by Theodoric. The aqueduct, out of the town, ſaid to be a roman work, was evidently built in the latter ages; the arches are gothic, without any kind of proportion, and intolerably ugly. In the cathedral and S. Filippo Neri are ſome good pictures.

About three miles beyond Spoleto, the road begins aſcending to the higheſt point of the Apennines on this ſide, which therefore is called *la Somma*.

Terni is ſituated in a pleaſant valley, between two branches of the river Nera, whence it had the name of *Interamna*. Here you get on horſeback, or into a calaſh, in order to ſee the famous *Caduta delle Marmore**. It is about four miles from Terni, and the road is up a ſteep aſcent of the *Monte di Marmore*. This cataract is formed by the fall of

* They charge five pauls for a horſe, and a ſequin for a calaſh. A Cicerone will endeavour to faſten himſelf on you, and demand ten pauls; but he will take five, and indeed is of no uſe.

the

the river Velino into the Nera: it does not make one leap, like the *Staubbach*, but conſiſts of three caſcades: firſt falling about 300 feet upon rocks with ſo much violence, that a conſiderable part of the water is daſhed into vapour, which mounts again almoſt as high as the top of the caſcade; the reſt at the ſame time forming a ſecond fall, and thence a third; after which, in conjunction with the Nera, it rolls boiling and foaming along the deep valley. The roaring is heard from a conſiderable diſtance*. This caſcade is, I believe, generally viewed only from above, where it is moſt eaſy of acceſs; but the view from below is infinitely the moſt pictureſque. This cannot be approached on horſeback, but it is not a great way to walk from the road.

* M. Dutens ſays that the fall is 1063 roman palms, or near 800 feet; that it is the higheſt caſcade known; that the cataract of Niagara, ſo famous for its vaſt bulk of water, falls only 150 feet; and that the whole fall of the Velino, from the level of its bed, to that of the Nera is 1364 feet. It is remarkable that the French writers make the fall to be only 200 feet. Kircher ſays he meaſured it 300 feet, but Montfaucon will not allow it to be more than 100. Smollet makes it only 160 feet. But theſe all certainly mean to ſpeak only of the firſt leap. Staubbach in the valley of Lauterbrunn, takes one leap of 930 feet. Terni owes its celebrity in great part to its ſituation. Such caſcades are common in the Pyrenees, and in the way from Baretge to the ſource of the Gave, are fifty at leaſt comparable to that of Terni.—Symonds in Young's Ann.

The

The valley of Terni, watered by the Nar or Nera, for this is its name after the turbulent junction of the two rivers, was famed in ancient times, and is ſo ſtill, for the richneſs of its ſoil. Pliny ſays that the meadows were mowed four times in a year: and two ancient aqueducts made for flooding the lands, are ſtill uſed for that purpoſe. As I returned from the caſcade after dark, in a delightful ſtill evening, the graſs in the meadows was covered with myriads of *Lucioli* or little fireflies.

At *Narni* you will ſee the remains of the bridge of Auguſtus, built of vaſt blocks of marble.

Here you quit the Apennines, and deſcend all the way to *Otricoli:* near this place the views are pictureſque, and there are hamlets and country houſes on the ſides of the mountains. The ruins of the ancient *Ocriculum* are near the banks of the Tiber, about half a mile out of the road; but there is nothing among them worth ſeeing.

At Otricoli you quit Umbria and enter Sabina; paſſing the Tiber over a beautiful bridge of three arches, built under Auguſtus, and repaired by Sixtus V. whence it has the name of *Ponte Felice.*

All the country from hence to Rome is volcanic. The ſituation of *Civita Caſtellana*, by ſome ſuppoſed to be the ancient *Veii*, is remarkably ſtrong. You perceive from the road, that the hill on

which it ſtands is compoſed of breccia and rolled pebbles; theſe appearing under the volcanic tufo, immediately over which the town is built. About two miles before you enter Rome, you paſs the Tiber again, over the Milvian bridge, now *Ponte Molle*. The laſt five leagues of country are the worſt cultivated of any on the whole road; and majeſtic Rome lifts her towering head amidſt a wide waſte.

SECTION VIII.

Deſcription of Rome.

NOTHING can be more magnificent than the entrance into Rome by the *Porta del Popolo*. The road is fine, the approach beautiful, the gate handſome. The traveller immediately enters a large area, from the farther ſide of which he ſees the three principal ſtreets of the city diverging, and flanked by the fronts of two handſome churches. In the middle is a noble egyptian obeliſk, and a fountain.

Rome is about thirteen miles in circuit *, meaſuring round the wall; which is ſingle, and without any ditch, defended only by ſome towers and

* Some ſay fifteen.

baſtions.

baſtions. The ancient wall of Aurelian yet in great part remains; the city therefore is ſtill of the ſame extent, though the preſent population is only about 160,000 †.

Before the time of Aurelian, the city was no more than nine miles in compaſs, and had undergone very little alteration from Servius Tullus's time.

The numerous *gates* of the city are by no means handſome or ornamented. The Flaminian gate, or Porta del Popolo, is the beſt of them: the outſide by Buonarroti, and that next the city by Bernini.

The inhabitants of modern Rome have in a manner left the ſeven hills to villas, convents, gardens, and vineyards, in order to inhabit the lower parts; and the Campus Martius is become one of the moſt populous quarters of the city. Theſe hills are much leſs conſiderable than they were anciently, ſince the vallies have been filled up with enormous quantities of rubbiſh.

The ſeven hills are, the Aventine, Capitoline, Celian, Eſquiline, Palatine, Quirinal, and Viminal: and beſides theſe there are Monte Celiolo and Citorio, the Janiculum and Vatican, the Pincian, and monte Teſtaccio.

† In the reign of Claudius, the inhabitants were 6,968,000; but the people of the ſuburbs muſt have been taken into this account, and they extended to the diſtance of 40 miles.

The *Aventine* hill is formed almoſt entirely of volcanic materials. The proſpect from it is truly beautiful, eſpecially from the gardens of the Priorato.

The *Capitoline* hill has been always famous for the Capitol, from whence it takes its name.

The *Celian* commands a moſt extenſive proſpect, and yields only to the Palatine.

The *Eſquiline* is the higheſt of all the hills, and was inhabited by the principal families of ancient Rome. The church of S. Maria Maggiore now ſtands on it.

It is well known that the *Palatine* hill was the ſite of the fabulous palace of Evander; of the city of Rome in its infancy; of the palace of the Emperors, in the time of its greateſt power and magnificence; and now of kitchen gardens. The Roman Emperors could not have choſen a finer ſituation: it was about 125 feet higher than the *via ſacra*, and commanded every part of the city, as well as the river and all the adjacent hills.

The *Quirinal* hill is very lofty, of good extent, and now enjoys the beſt air in Rome.

The *Viminal* is much the ſmalleſt of the ſeven hills, and is a long, narrow ſlip of ground. The chief antique building of conſequence was the baths of Olympias, ſome very little remains of which we ſee in the convent of S. Lorenzo in Pane e Perna.

Monte

Monte Celiolo is very inconſiderable: there was a temple on it ſacred to Mars, on the ruins of which the church of S. John is built.

Monte Citorio is raiſed chiefly by rubbiſh.

The *Janiculum*, or *Monte Gianicolo*, is of great extent, and reaches from Ponte Molle along the villas Madama, Mellini, Pamfili, and Corſini, quite to the flat part of the Campagna, in the way to Oſtia.

Monte Vaticano is only a part of this, and at the foot of it is the Vatican palace, and the church of S. Peter.

Monte Pincio commands ſome delightful views. Salluſt's gardens were here, and Villa Ludoviſi is now on that ſite. Villa Medici is in a delicious ſituation on this hill.

Monte Teſtaccio is 160 feet high, and half a mile in circumference, compoſed wholly of potſherds. There are vaults under it, in which wine is kept remarkably cool, and in ſummer there is a great reſort of people to drink it. Some years ſince they found ſome tombs under it, done in the beſt ages, and paved with moſaic.

Some of the principal ſtreets of Rome are of conſiderable length, and ſtraight. That called the *Corſo* is moſt frequented. It is above a mile in length. Here are the horſe-races; and here the nobility diſplay their equipages during the carnival, and generally in the evenings, when it is fine

weather. The palaces, of which there are many in this ſtreet, range in a line with the other houſes; having no court before them like many of the great hotels at Paris; nor being ſhut up like Burlington-houſe in London, within high, gloomy walls; but contributing greatly to the ornament of the city.

Strada Felice, in the higher part of Rome, from Trinità de' Monti to S. Maria Maggiore, is above a mile in length, and thence to the church of S. Giovanni in Laterano, is near another mile; all in one line, only with the view interrupted by the fine church of S. Maria Maggiore. This ſtreet is croſſed by another ſtraight ſtreet, called *Strada Pia*, conſiderably above a mile in length, terminated at one end by Porta Pia, at the other by the coloſſal ſtatues at Monte Cavallo. The interſection of theſe ſtreets is one of the nobleſt points of view in Rome.

It would be difficult to convey any idea of the ſmaller and leſs regular ſtreets. In general, however, we cannot avoid obſerving the ſtrange mixture of intereſting and magnificent with common and beggarly objects: palaces, churches, fountains, and the fineſt remains of antiquity, with rags, poverty, and filth.

There are many *Piazze*, or *Places*, as the French call them; and we improperly *Squares*. 1. *S. Apoſtoli*. 2. *Barberini*, wherein are two fountains by

by Bernini. 3. *Del Campidoglio.* 4. *Campo di Fiore,* wherein is the corn-market; and on mondays and saturdays a market for horſes. Perſons condemned by the inquiſition are burnt here. 5. *Piazza Capranica,* a ſmall ſquare, on which is one of the theatres, that takes its name from it. 6. *Colonna,* with the Antonine column in the middle of it. 7. *Farneſe.* 8. *Di S. Maria Maggiore.* 9. *Piazza Mattei.* 10. *Montanara.* 11. Before the Quirinal palace, or Monte Cavallo. 12. *Monte Citorio,* a handſome ſquare, in which is the pedeſtal of the true Antonine column; and on one ſide of it the *Curia Innocenziana,* or palace of juſtice. 13. *Piazza Navona,* a fine area, with ſome handſome buildings round it, and a magnificent fountain by Bernini, in the middle. Every ſunday in auguſt this ſquare is flooded by means of the fountain, and the nobility and gentry drive round in their carriages through the water. Here alſo is one of the principal markets, eſpecially on wednesdays. 14. *Piazza di Paſquino,* a ſmall ſquare, in which are many bookſellers' ſhops; but chiefly remarkable for the antique mutilated ſtatue of a greek ſoldier, well known under the name of *Paſquin.* It has been called a gladiator, a ſoldier of Alexander the Great, Hercules and Mars; but it is now thought to be Patroclus. It was found in the beginning of the 16th century, near the Orſini palace, now Santobuono, and was placed over

againſt the ſhop of one Paſquino, a taylor, where was a reſort of perſons who uſed to ſlander and pull every one to pieces; and hence the name. 15. *Di S. Pietro*, the fine area before S. Peter's church, ſurrounded by Bernini's portico, ſupported by 286 columns, and ſupporting 138 ſtatues. 16. *Del Popolo*, at the entrance of Rome from Florence, &c. 17. *Della Rotonda*, where is the famous Pantheon, now generally called *Rotonda*; and a fountain with an obeliſk. 17. *Piazza di Spagna*, where is the palace of the Spaniſh ambaſſador, il Collegio della propaganda, Bernini's fountain of the Barcaccia or boat, and the fine flight of ſteps up to Trinita di monte. 18. *Piazza della Colonna Trajana*, a ſmall ſquare, remarkable chiefly for the famous pillar.

The principal ornaments of the Piazze, or open areas of Rome, are the *Fountains*. That in the Piazza Navona, is the moſt magnificent in the whole world. It is a vaſt rock, pierced through and through, ſo as to be divided into four parts which unite at the top, where the obeliſk is placed: towards the bottom of each part of the rock is ſeated a coloſſal figure, repreſenting the principal rivers, with their attributes.

The Fountain of Pope Paul V. near the church of S. Pietro Montorio, is in a very bad ſtyle. The water is ſo rapid as to turn ſeveral mills; it ſerves all the Traſtevere, and is even carried along

Ponte

Ponte Sifto; but it has a bad taſte. It was brought by Auguſtus from the lake of Bracciano, 35 miles from Rome, to ſupply his Naumachia, and there are now great remains of the aqueduct near the villa Pamfili.

Fontana di Termine receives the *Acqua Felice*; it is a deſpicable piece of architecture by Fontana. Here are three bas-reliefs, repreſenting Moſes ſtriking the rock; and in the middle is a coloſſal ſtatue of Moſes by Proſpero Breſciano: here are alſo two egyptian lions of baſalt, formerly placed under the portico of the Pantheon. Sixtus V. brought this water from Colonna, twenty miles from Rome.

Fontana di Trevi receives the *Acqua Vergine.* It is a noble fountain. This is the only water which now comes to Rome by an ancient aqueduct: it is for the moſt part under ground, which is the reaſon why it has been ſo much better preſerved than any other. This is alſo the beſt water in Rome; and all the lower parts of the city being furniſhed from the fountain of Trevi, thoſe who prefer good water to good air, live in thoſe parts. It was brought from the Sabina by Agrippa, to ſupply the Campus Martius.

The abundance of fountains in Rome, gives an air of coolneſs, life, and motion, to the whole city; but it is a great miſtake to conclude from thence,

as

as many have done, that it is plentifully supplied with good water; for the reverse is really the case.

The river Tiber divides the city, properly so called, from the *Transtevere*, or quarter wherein is the church of S. Peter and the palace of the Vatican. This river is about 315 feet wide, at the bridge of S. Angelo, and is navigable for great barques: the water is yellow and turbid.

There are now three Bridges at Rome—

1. That of S. Angelo, anciently *Pons Aelius*, leading to the castle, S. Peter's and the Vatican. All the upper part of it is finished by Bernini, in a good taste; the statues on it are heavy and disagreeable.

2. Ponte Cestio, or of S. Bartolomeo, to pass from the Isola Tiberina to Transtevere; and Quattro Capi, anciently *pons Fabricius*, to go from the same island into the city.

3. Ponte Sisto, anciently *pons Janiculensis*, rebuilt by Sixtus IV. in 1473.

Ancient Rome had six bridges.

There are some small remains of the *Sublician* bridge*, which was the only one, when Horatius Cocles defended it so valiantly. It was then only of wood; but was afterwards built of stone by Lepidus.

* They may be seen from Ripa grande.

There

There are more remains of the Senatorian bridge, now called *Ponte Rotto*, which ſhow it to have been very noble. It was repaired by Julius III; but falling ſoon to decay, it was again repaired under Gregory XIII. in 1575: but in 1598 a flood carried away two of the arches, and it has remained ever ſince in a ruinous ſtate.

Part of the *Pons triumphalis* is to be ſeen, oppoſite to the church of Spirito Santo; and from the bridge of S. Angelo ſome ſmall remains of the piers.

Ponte Molle, anciently *Pons Emilianus*, and then *Milvius*, is out of the city, above a mile from the *porta del popolo*, on the Flaminian way *. It was built in Juſtinian's time, and rebuilt by Nicholas V. on the old foundations. The river here is full 400 feet over. The old bridge, where the battle was fought between Conſtantine and Maxentius, was 200 feet higher up the river.

Cicerones and Books † are by no means wanting at Rome. To put yourſelf under the conduct of

* Near this is the Rotonda of S. Andrea, by Vignola, perfectly chaſte, and perhaps the beſt modern building about Rome.

† Famiani Nardini, Roma antica. 1666. In Grævius's collection.

Inſignium Romæ templorum, &c. proſpectus, a J. Jacobo de Rubeis. 1683.

Studio d'architettura civile de Roſſi 1702, 1711, 1721.

Deſcrizione

of one of the former, will be the leaſt trouble, if you do not regard the expence; and the ſureſt way of ſeeing every thing according to rule. If you commit yourſelf to the books, you will find every thing deſcribed with almoſt the ſame degree of admiration. I have endeavoured to ſelect, from my own obſervation, whatever ſeems to me moſt worthy of attention; and to diſpoſe it in ſuch a manner as may moſt eaſily catch the eye, and offer itſelf when it is wanted. The city is divided into fourteen quarters or wards, called *Rioni*. In moſt of the guide books the churches, palaces, &c. are to be found under theſe diviſions. I have preferred another method; and have thrown every thing into a few claſſes or general heads, placing the particulars under each,

Deſcrizione topografica delle antichità di Roma. 1763. 4°. —and di Roma moderna, 1766, dell' Abbate Ridolfini Venuti.

Le antichità Romane, di Piraneſi, &c. &c.

There is a great plan of Rome by Noli, in nine ſheets, with a deſcription. And variety of ſmaller plans.

The common guide-books are,

Il Mercurio errante, di Pietro Roſſini, 1760. 12°.

Deſcrizione delle pitture, ſculture, &c. di Filippo Titi. 1763. 12°.

Roma antica e moderna, in three volumes, 8°. 1765.

Vaſi itineraire inſtructif. 1773. 12°. He alſo has publiſhed views of Rome.

for

for the moſt part, alphabetically. A perſon of taſte will always quit Rome with regret; but it is impoſſible to view the principal things there to any purpoſe, in much leſs than three months.

Let us begin with ancient Rome.

In *Antiquities* the COLISÆUM takes the lead. It obtained this name from an enormous coloſſal figure of Apollo with the head of Nero, ſixty feet high. It was alſo called the *Flavian Amphitheatre*; Flavius Veſpaſian having begun it, after his triumph over the Jews. It was finiſhed and dedicated by Titus. The area is an oval of 620 Engliſh feet by 513; the height is 164 feet $3\frac{1}{2}$ inches, viz. the doric order 34 feet $4\frac{1}{2}$ inches, the ionic and corinthian, each 38 feet 11 inches, the pillaſtrade 47 feet 8 inches, and the parapet over that 4 feet 5 inches: and the circumference meaſured on the outſide 1741 feet. It is commonly ſaid to be 25 feet within the ground. Mr. Hardwick, however, found the baſe of one of the doric columns 14 feet within the ground; the baſe reſting on the pavement, without any pedeſtal or ſubplinth. The three rows of columns are all remarkably plain: the pilaſters over the upper row of corinthian pillars are corinthian, not compoſite. When complete it had 80 arches; 36 are now remaining, together with the whole ſuperſtructure on the north ſide. The four centre arches are conſiderably

wider than the others; and the entablature of the lower order, under the arch which communicated with the part allotted to the Emperor, is broken away in a manner that ſeems to indicate there having been originally a communication with the imperial palace. On the ſide of the pier of one of the arches of the middle order are the veſtiges of a balluſtrade, or parapet, 2 feet 11 inches high, with a cornice and baſe, the profile of which may be eaſily traced, and with which it is probable the openings of both the upper orders of arches were defended to prevent any accident from the multitudes aſſembled in the open corridores. It has been pillaged at various times; but is ſtill a moſt ſtupendous and picturesque ruin. It is generally ſaid that this Amphitheatre held 100,000 ſpectators; other ſay 85,000, 80,000, and 50,000; but according to Fontana's meaſurement, allowing a foot and half to each perſon, no more than 34,000 perſons could ſit in it; ſo that in order to have held the great numbers which it is ſaid to have done, we muſt ſuppoſe that there were galleries at the top, which were probably of wood. There are channels in the entablature of the pilaſtrade, evidently intended for the purpoſe of fixing poles, from which an awning was extended over the ſpectators. The floors of the corridores are paved with a ſmall kind of brick, and are caſed with a ſtrong incruſtation of ſtucco, as were all the internal walls; on

ſome

ſome of which, particularly in and near the emperor's ſeat, and in the ſoffite of the arches oppoſite to it, are remains of ornaments in plaſter, and in ſome places they are lined with marble. All the ſtone work was bound by cramps, without any cement.

The *Arch of Conſtantine* is all of marble, and ſtill entire; the architecture is beautiful. It was erected after the defeat of Maxentius, and was ſo contrived that the muſic for the triumph might be placed within it. When the proceſſion reached the arch, the band began to play, and continued till the whole had paſſed through. There are ſome excellent bas-reliefs on it, taken from the arch of Trajan, which, compared with the others of the time of Conſtantine, ſerve to ſhow how miſerably the art of ſculpture had fallen in the latter period, whilſt architecture ſtill kept its ground.

The *Arch of Titus* is by far the firſt at Rome in point of architecture; and is remarkable for the inſcription, which yet remains, but eſpecially for the excellent ſculpture of Veſpaſian and Titus carrying in triumph the ſpoils of the temple at Jeruſalem, among which are the golden candleſtick, and the table of ſhew-bread. On the other ſide is the emperor in his car, drawn by four horſes; and in the roof the apotheoſis of Titus. The compoſite order is ſaid to have been firſt uſed at Rome in this arch. There are eleven columns of this

this order at Rome, nine of which are in S. Peter's; they are all ſaid to have been brought from the temple of Jeruſalem.

The *Arch of Septimius Severus* is of ſaline marble, and ornamented with fluted columns of the compoſite order, and bas-reliefs, in a bad ſtyle. It is at leaſt 25 feet in the ground, and the two ſide arches are almoſt entirely buried.

The principal of the ruins in the Campo Vaccino are—1. Three beautiful fluted corinthian columns, at the foot of the Capitoline hill, buried 35 feet in the ground, ſo that the elegant frieze repreſenting the inſtruments of ſacrifice is in a manner level with the eye: theſe are ſuppoſed to be part of the temple of *Jupiter tonans*, built by Auguſtus. 2. Eight columns; ſeven of gray, and one of red granite, of different ſizes, and not handſome: part of the portico of the *temple of Concord*. 3. A ſingle pillar with a corinthian capital. 4. The *temple of Antoninus and Fauſtina*, of which ten columns are remaining, fifty feet high, and each one block of numidian marble, in a fine taſte: they ſtand before the church of S. Lorenzo in Miranda. 5. The *temple of Romulus and Remus*, now the church of S. S. Coſmo and Damiano *. The old bronze

* It is probable that the church of S. Theodore, at the foot of the Palatine hill, is the ſite of the ancient temple of Romulus, ſince the famous bronze wolf in the Capitol was found in it. The preſent building is of much later ages. There is a little altar at the entrance, which is antique.

doors

doors of the temple are entire: the pedeſtals, the porphyry pillars, and entablature, are all likewiſe antique. They were taken up, and replaced in their preſent ſituation, near 20 feet higher than the floor. 6. Two columns near this, buried half way in the ground, againſt the Oratory of the Confraternity of *Via crucis*. 7. Three vaſt arches of the *Temple of Peace*, finiſhed by Veſpaſian, after the reduction of Judæa, partly out of the famous golden houſe of Nero. This was much the largeſt temple in old Rome, and quite different in form from the reſt. The columns were very fine, as may be ſeen by the only one remaining, now before the church of S. Maria maggiore. 8. The remains of two ſquare rooms, within the convent of S. Maria nuova, generally ſuppoſed to have been the *temples of the Sun and Moon*. 9. Three great columns before the church of S. Maria liberatrice, not far from the Palatine hill; ſuppoſed by ſome to have belonged to the building where the *comitia* were held, but commonly called the *temple of Jupiter Stator*. The capitals of theſe columns are the richeſt in Rome, and the frieze is plain. 10. From the *Campo Vaccino* is the principal entrance into the *Orti Farneſiani*, by a ruſtic portal of Vignola's. Theſe occupy a conſiderable part of the Palatine hill, where the ruins of the Imperial Palace may be ſeen. It was 1700 feet long, 1200 broad, and more than 120 in height;

but little of it now remains, except ſome vaſt arches and foundations of brick. The great hall was traced out by Bianchini. Two baths were alſo diſcovered, incruſted with marble, and with moſt curious painting and gilding on the ceilings. The greateſt curioſities are ſome elegant capitals of columns. The whole ground, which is now a kitchen garden, is full of ancient marbles. The ſtatues found here were many, but not very fine. There is now a good one of Commodus, and a very particular one of Eſculapius.

The Emperors diſplayed much of their magnificence in *Thermæ* or warm-baths for public uſe. They were not merely for bathing, but for academies, and the gymnaſtic exerciſes: and contained libraries, muſæums, &c.

The *baths of Titus* were about 790 feet by 684. All the rooms had a communication with the large one in the middle, where the youths performed their exerciſes in bad weather. The remains of them are immenſe vaults and corridores under ground, painted with arabeſques, from which it is ſaid Raffaelle took the idea of his paintings in the *loggie* of the Vatican; but little or nothing of them is now diſcernible.

Near theſe are the *ſette ſale*, or reſervoirs of water for theſe baths. They are galleries about 15 feet broad, 10 high, and of different lengths, the longeſt not exceeding 38 feet; they communicate by

by apertures, which are in a diagonal direction with each other.

The *baths of Caracalla* are at the foot of the Aventine mount, and immenſe ruins of them ſtill remain. There were two vaſt rooms, which they could lay together; one was 310 feet long, and the other was much bigger. They contained 2300 cells*, wherein as many perſons might bathe at the ſame time, without ſeeing each other: they were alſo rich in ſtatues and other ornaments †.

Diocletian's Baths were 1200 feet ſquare, and yet not ſo large as thoſe of Caracalla. They occupied all the gardens of the Carthuſian convent, the public granaries, the great ſquare before them, and the church of S. Bernardo, which is circular and antique. A part of theſe *Thermæ* is converted into the church of S. Maria degli Angeli ‡.

There were no leſs than fifteen *Circuſes* at Rome. The *Circus maximus* occupied all the valley between the Palatine and Aventine hills. According to Pliny it was three ſtadia long, and one ſtadium and an half broad ||; and held 385,000 ſpectators.

* De La Lande ſays 3000. There were 1600 marble ſeats: thoſe in the cloiſter of S. Giovanni in Laterano are ſuppoſed to have been two of them.—*Wright.*

† The Toro and Hercules Farneſe, &c. were found here.

‡ Palladio has given plans of theſe three Thermæ.

|| The Stadium was 625 feet, or near a furlong.

It is calculated that 280,000 might ſit there; the reſt muſt have been in temporary galleries. Nothing of it now remains but the ſite, and ſome large arches on the ſide of the Palatine hill: the area is chiefly occupied by gardens.

The *Circus of Flora* was in Piazza Barberini, and grew into diſuſe upon the building that of *Salluſt*, in the vale oppoſite to what is now Villa Ludoviſi. It was about 1600 feet long. Near it are ſome ruins, perhaps of the temple of Venus Erycina.

Circus Flaminius, extended from the foot of the Tarpeian rock, as far as the Altieri palace. The remains, which are trifling, may be ſeen in the vaults of the convent of the nuns of S. Ambrogio.

That which is now Piazza Navona, was the *Circus Agonalis*.

The *Circus of Caracalla*, as it is called, is about two miles from Rome, between S. Sebaſtian's gate and Capo di Bove. The length is 1630 feet, the breadth 330; a covered gallery ran round it, and over that were ſeats, on three ſides; on the fourth, where the *carcer* was, the Emperor had a portico. This is the moſt entire of all the Circuſes, for the walls and the two *metas* are ſtill ſtanding. The Egyptian obeliſk, which is now in the Piazza Navona, ſtood in the middle of it. It probably ſerved for the ſuburb, which was conſiderable hereabouts.

The

The two noble Columns of Trajan and Antoninus are well known. That of *Trajan* ſtands in a ſmall ſquare, the baſe near 15 feet under the preſent level of the ground about it. It is of the Tuſcan order, and the fineſt ſpecimen of that ſpecies of architecture now extant. The height is near 128 Engliſh feet, the ſhaft alone 92½. This is of 23 pieces, admirably carved in bas-relief, in a ſpiral line, with the actions of the Dacian war. Though there be neither cement nor cramps, the ancients not uſing the firſt in their edifices of hewn-ſtone, and the Goths having wrenched out all the latter, yet this ſhaft ſtands firm and entire, the inner ſurface of the ſtones being worked ſo even, that the joints are ſcarcely viſible. The ſculpture on the pedeſtal is ſome of the very beſt Roman workmanſhip. There is a commodious ſtaircaſe within, to aſcend to the top; on which now ſtands a coloſſal ſtatue of S. Peter.

The *Column of Antoninus*, or more properly of *Aurelius*, far inferior in merit to Trajan's, ſtands to more advantage, quite clear of the ground, and in the middle of a large ſquare, called from the column *Piazza Colonna*. It is higher than Trajan's, the ſhaft alone being 106 feet high, and the pedeſtal very lofty. The ſhaft is carved in bas-relief, with the actions of Marcus Aurelius in the war againſt the Marcomanni, but the execution is poor. On the top is a coloſſal ſtatue of S. Paul,

placed there when Sixtus V. reſtored the column in 1589.

This has been improperly named; for Antonine's column was an immenſe one of granite, about ſeven feet in diameter, part of which is now to be ſeen behind Monte Citorio. It ſtood on a pedeſtal, ornamented with bas-reliefs of the funeral games and apotheoſis of the Emperor, which is to be ſeen on Monte Citorio.

The *Roman Forum* was the vale between the Capitoline and Palatine hills, where the Campo Vaccino or beaſt-market now is; but the area of this is much larger than the ancient Forum, which was probably about 750 feet in length, and 500 in breadth *.

There were ſeveral other Forums in the city; as thoſe of *Auguſtus*; *Antoninus Pius*, in the middle of which the Antonine column ſtood; of *Nerva*, wherein are the remains of a temple of Mars, built by Auguſtus: there are two corinthian fluted columns, of Greek marble, of a vaſt ſize, but in two pieces; with beautiful foliage, and a Minerva in bas-relief. The wall, which was probably the boundary of this Forum, is 60 feet high, and entire for a long ſpace. But the Forum of *Trajan*, where the column now ſtands, was the fineſt in Rome, and was built by the famous Grecian artiſt Polidorus, who alſo made the column.

* For the buildings, ſee the article *Campo Vaccino*.

The

The Mauſoleum of Auguſtus is by the palace of the Marquis Correa, near the church of S. Carlo, between the Corſo and the river. It is a miſerable remain of the magnificent ſtructure erected by Auguſtus to receive the aſhes of the Cæſars. The inner wall, which is circular, is ſtill entire; it was ſurrounded by three other circular walls, which roſe 30 feet one above another, and the top was covered with a dome. The area was left open, and the vaults for ſepulture were in ſmall rooms under the corridores. The area is now converted into a garden. There is much of the *opus reticulatum* in this building, but no remains of columns, and only a ſmall piece of the frieze. This mauſoleum was one of the chief ornaments of the *Campus Martius*, which at that time extended from hence to the theatre of Marcellus, and from the foot of the hills to the Tiber. Soon after it was ſo crouded, that there was not room for the troops to exerciſe; in Nero's time, therefore, it was extended to *Ponte Molle*.

The *Mauſoleum of Adrian*, now the Caſtle of S. Angelo, from one of the moſt beautiful buildings in the world, is become one of the moſt ugly. It was incruſted with white marble, ſurrounded with fine columns, and enriched with ſtatues and other ornaments; deſtroyed in the time of Beliſarius. It is now not only the citadel of Rome, but the arſenal, treaſury, and ſtate priſon. A covered way

extends to it from the Vatican, in order that his Holineſs may get into this place of ſafety, in caſe of an inſurrection, or a ſudden attack. In the great room which occupies the centre of the building, and two others, are admirable arabeſques by Giulio Romano, Perrino del Vaga, and other ſcholars of Raffaelle: alſo ſome antiques; as a buſt of Antoninus Pius, a ſtatue of Roma triumphans, &c.

Some columns in the church of S. Paolo fuori were taken from this building: and the large pine fruit of bronze, which Dante mentions, and which is now in the garden of the Belvedere, was once on the top of it.

The tomb of Caius Ceſtius is a beautiful Pyramid, and the only one in Europe, near the Oſtian gate, or porta di S. Paolo. Aurelian made it a boundary; and it now ſtands half within and half without the city walls. It is a hundred feet high, but being in a hollow, the baſe being buried, and the ground riſing near twenty feet round it, the building does not appear ſo high as it really is. Within there is a room, 20 feet long, 14 broad, and 13 high; adorned with paintings, but they are now almoſt effaced. On the outſide is an inſcription, ſignifying that it was erected in memory of C. Ceſtius *Septemvir Epulonum*, or provider for the feaſts of the gods. Two antique fluted columns ſtand near it, which bear no proportion to the pyramid.

ramid. Heretics are permitted to be interred on the ſpot juſt by.

The ſepulchre of Caius Bibulus, of the days of the republic, is at the extremity of the Capitol, towards the Campius martius, near the via lata. This, and that of the Claudia family, were without the walls, till Trajan extended them, to include his Forum within the circuit. The tomb of Bibulus has two ſingularities: it is of the Tuſcan order, and its pilaſters are narrower at the top than at the bottom.

All along the Appian way, for many miles together, are the foundations of ſepulchres; but the only one which deſerves attention is that of Cecilia Metella, the wife of Craſſus. The lower ſtory, which is ſquare, lies within the ground; over it is a round tower, which was covered with a dome. The tower is pretty perfect, built entirely of Tivertine ſtone, and put together without cramps, or cement; the frieze has bull's heads in relievo, whence it took the modern name of *Capo di bove*. This is the handſomeſt building left of the times of the Republic. The battlements were added in the lower ages, when it was uſed as a place of defence. There is nothing to be ſeen within but the vault, which terminates in form of a cupola. The Farneſe family removed the ſarcophagus.

There are ten Egyptian Obeliſks ſet up at Rome, and two on the ground—

1. That

1. That which ſtands in the midſt of the vaſt area before S. Peter's is 72 feet high, and reckoning the baſe, 108: it is plain, or without hieroglyphics. This is the only obeliſk which was found entire.

2. The Obeliſk before S. Giovanni in Laterano is covered with hieroglyphics, and having been thrown down by the barbarians, was broken into three pieces. The height, including the pedeſtal, which is the beſt of any in Rome, is about 138 feet.

3. The Obeliſk behind S. Maria maggiore was taken from the Mauſoleum of Auguſtus. It is plain, and much ſmaller than the others.

4. That in the Piazza del Popolo is 66 feet high, and covered with hieroglyphics.

5. The Obeliſk of the Piazza Navona ſtood in the circus of Caracalla. It is about 55 feet high, and has one row of hieroglyphics.

6. A ſmall one before the church of the Minerva, ſet upon an elephant's back, by Bernini. It belonged to a temple of Iſis, and was found in the garden of the adjoining convent.

7. Another ſmall one, by the church of S. Ignazio: it has hieroglyphics on it, and was in the Campus Martius.

8. A third ſmall one, with hieroglyphics, is in the garden of the Villa Medici.

9. A broken pieced one at Villa Mattei.

Beſides

Beſides theſe which are ſtanding, there is one very large one proſtrate in the back court of a palace, called *la Vignaccia,* not far from the *Ripetta.* It is of red granite, like the reſt; but the hieroglyphics are better executed. It is much to be lamented, that it is ſo much broken, as to have diſcouraged the government from ſetting it up; ſince it ſeems to be the moſt curious of any of the obeliſks, as well as the largeſt. There was another by the Scala Santa, which is now ſet up at Monte Cavallo; and a third, in ſeveral pieces, at the Barberini palace.

Of all the Temples, and indeed of all the buildings, which ancient Rome has left us, the *Pantheon* is certainly the moſt noble and perfect. The portico has eight columns in front, and three columns with one pilaſter on the ſides, all of granite, with corinthian capitals and baſements; but none of them exactly of the ſame ſize. The inſcription is on the frieze. The bronze door did not belong to it, but the door-caſe of white marble, in the proportion of 40 to 20, is quite complete, as it was originally. The outſide of the whole building was incruſted with marble. The portico and body of the edifice were probably built at different times. The inſide is exactly 143 feet and an half in diameter without the receſſes, a complete circle, and as much from the pavement to the hole which lets in the light; this hole is 25 feet in diameter. The dome

dome is very plain, but in its glory was probably covered with plates of silver. The pavement is of porphyry and giallo antico, bordered with other precious marbles. The inside is handsomely fitted up; opposite to the door is the great altar, and on each side of that, four other altars; the pillars giallo-antico and pavonazzo alternately; on the altars themselves granite or porphyry pillars, with larger ones of giallo-antico. The room is extremely well lighted by the aperture.

Several famous artists are buried here, as Raffaelle, Perrino del Vaga, Annibale Carracci, Taddeo Zuccheri, Flaminius Vacca, and the famous musician Corelli.

The elegant Temple of *Fortuna virilis* is now a church of the Armenians, under the name of S. Maria Egizziaca. It was probably built in the times of the republic; as the columns, which are of a chaste ionic, are only stone stuccoed: the frieze, though but of stucco, is well preserved: half the columns only projected from the walls.

Near this is a building, in a bad style, of the lower ages, patched up out of the ruins of better edifices, vulgarly called Pilate's palace.

In this neighbourhood is the little elegant round Temple of *Vesta*, now the church of Madonna del Sole. There is a portico round it of 20 corinthian columns, which was open, but is now filled up with a wall: the walls are of Greek marble. It is

situated

ſituated low, and near the Tiber. In a manner under it, is the opening of the *Cloaca maxima*, or great common-ſewer of the city, 14 feet high, and as many wide, built of vaſt ſtones, and in perfect repair, though ſaid to have been made by Tarquinius Priſcus.

S. Maria in Coſmedin is built on the ruins of a temple, ſaid to be that of *Pudicitia*, or Modeſty. At one end of the portico is a great antique maſk, or perhaps a ſink to let water through, with a wide mouth, called *la bocca della verità*.

Some will have the church of *S. Stefano Rotondo* to have been a temple of Faunus. Others ſay that it was the *Tholus* of Claudius. It is round, bigger than the Pantheon, and perfect. It has many faults; ſo that one can hardly ſuppoſe it of genuine antiquity. Two corridores run round it, ſupported by granite columns, of different diameters, and with various capitals; ſome have the croſs on them, which ſhows that part of it at leaſt was done in chriſtian times. Probably by Simplicius and Nicholas the Fifth. Here is a *pulvinar deorum cum ſcabello*, a kind of chair with a footſtool, on which the gods were ſuppoſed to ſit. It is of marble, and ornamented with relief.

The church of *S. Urban alla Caffarella*, at ſome diſtance from the city, was a temple, ſome ſay of Mars, Piraneſi thinks of Bacchus; perhaps it was the temple of the Muſes. It is entirely of brick, except

except the columns, which are white marble, and corinthian: the frieze is plain, and the brick cornice is better preſerved than the marble capitals.

At the foot of the eminence on which this building ſtands, is the *Fountain of the Nymph Egeria*, Numa's favourite retreat. There are ſome remains of the building over this ſpring, with much reticulated work about it; three niches for ſtatues on each ſide, and in the front a large receſs, wherein is a cumbent ſtatue of the nymph, broken and much worn. The water is very clear and ſweet.

All this ſide of Rome abounds with remains of Antiquity. Not far from the fountain of Egeria is a ſmall building of brick, ſaid to be the temple which the Romans erected to *Ridicule* when Hannibal quitted Rome, without having accompliſhed any thing anſwerable to his reputation: or, as others will have it, to the god *Rediculus*, a reditu or redeundo. However this may be, it is clearly a building of later times, from the trivial ornaments with which it is loaded.

Near the circus of Caracalla is a round temple, with an ante-temple, through which you muſt paſs to enter the other: and this is ſuppoſed to be the temple of *Virtue* and *Honour*.

Here alſo are the ruins of the temple of *Mars* *, where the victors waited for leave from the Senate

* Venuti thinks it was a place for the horſes to be in, before they entered the circus.

to

to enter the city. It was a large ſquare, with a rotunda in the middle, of about 108 feet diameter. The lower part is exactly in its ancient ſituation; vaulted, with ſeveral receſſes, and a vaſt pier in the middle, to ſupport the floor of the rotunda.

To return into the city. In a vineyard near the church of S. Bibiana, is the picturesque ruin of the temple of *Minerva Medica*. It was a decagon, covered with a dome; not lighted from the top, but from ten windows placed over ten niches. The whole is 75 feet diameter. The ſides were incruſted with porphyry and ſerpentine, of which there are ſtill ſome fragments. Many ſtatues and buſts were found here: As the Minerva of the Giuſtiniani gallery. A Pomona in black marble. Eſculapius. Venus. Adonis. A faun, now in the Farneſe gallery. Hercules. Antinous. Buſts of Emperors in bronze. The whole dome was brick; the ribs remain, but the interſtices have fallen in.

The famous temple of the *Sun* was built by Aurelian, on the top of the Quirinal hill, now the ſite of the Colonna gardens, where there is a piece of the cornice and frieze, from whence we may form ſome judgment of its magnificence. The columns muſt have been 70 feet high, and the workmanſhip is exquiſite.

The temple of Janus, as it is improperly called, has no appearance of ever having been a temple; it was more probably an exchange or market-house. It is all of white Greek marble, some of the blocks of an immense size. It has four equal fronts, with a large opening in the middle of each; and on each side are six niches for statues. It is a curious, solid edifice, but by no means handsome: the materials too good for the times of the republic; the workmanship too bad for the times of the Emperors.

Near this is an arch, called the arch of the silversmiths, because it was erected by that company, to the honour of Septimius Severus and his son Caracalla, in the old *foro boario*. It is small, and in a bad taste, full of useless ornaments.

In a square called *Piazza di Pietra*, is the *Dogana di terra*, built on the site of what is called Antonine's Basilica; though more probably a Temple. The columns are of white marble, fluted and corinthian, with handsome capitals. Eleven are now entire.

The *Portico of Octavia*, on the *Pescaria* or fishmarket, is an oblong building, in which the two principal fronts have each four columns, and two pilasters, of the corinthian order. Over against this, in the court of a house, are three composite columns, said to be part of a temple of *Juno* by some;

ſome; of a temple of *Bellona*, by others. And about twenty paces farther are two fluted columns, thought to be part of a temple of *Mars*.

In the convent of S. Niccolò de' Ceſarini are ſome pillars, part of one of the temples belonging to the circus Flaminius, and the only one that remains of them. It was dedicated to Apollo, and probably was of the times of the republic, ſince the pillars are of tufo, and the building a ſmall one.

The *Theatre of Marcellus* is one of the moſt beautiful remains of ancient architecture. What is now to be ſeen is in the dependencies of the Orſini palace, towards the Piazza Montanara. There is an order of doric, with an ionic over it, both of half columns; and probably there were corinthian pilaſters above: theſe are the moſt perfect columns of the doric and ionic orders. Different accounts ſay it held 22,000, 30,000, and 60,000 ſpectators.

Of the vaſt *Theatre of Pompey*, which is ſaid to have held 80,000 perſons, and to have been the firſt built with ſtone, the ruins are but inconſiderable, and ſo environed with houſes, as to be diſtinguiſhed with difficulty. There is only a little piece of the ſemicircle, and ſome cunei, that ſerve now for ſtables.

After the Antiquities, the Churches and Palaces are the great objects of a ſtranger's attention at Rome.

Of the firſt, there are ſeven which are called *Baſilicas*, or Royal Churches; the principal of which, for ſize and beauty, richneſs and elegance, is S. Peter's, called *San Pietro in Vaticano*. This noble edifice was above a century in building, and coſt forty-five millions of Roman crowns *. The original architect was Bramante, and the firſt ſtone was laid on the 18th of April 1506; but the greateſt part of the plan was Michelangelo Buonarrotti's, who raiſed the enormous cupola. Several ſucceeding architects worked after his plan, till Maderni finiſhed the towers in 1621. As to Bernini's colonnade, it was not begun till forty years after.

The height of S. Peter's, to the top of the croſs, is 435 feet, Engliſh meaſure; the length on the outſide 704, within about 622; the breadth within 291 feet, and the length of the croſs aile or tranſept 493 feet †.

The immenſe area, the circular periſtyle or double colonnade, the two magnificent fountains or jet-d'eaus, and the Egyptian obeliſk, all together form an approach to this fine church, which is

* It is ſuppoſed that there has been as much more expended in the fitting up, &c. ſince.

† The meaſures are given very differently in different writers; the above are the moſt authentic I could procure, and I believe are near the truth. The dimenſions of St. Paul's at London are—height 340, length 500, breadth 250 feet.

truly

truly ſuperb. From the entrance into the area, to the end of the building, is near 1800 feet, above one-third of a mile.

Giotto's moſaic, called the Navicella, is in the portico, oppoſite to the great door; and over it is a great bas-relief in marble by Bernini, of Chriſt commanding S. Peter to feed his flock: at one end of the portico is an equeſtrian ſtatue of Conſtantine, by Bernini, and at the other, of Charlemagne, by Cornacchini.

On entering the church, the ſpectator will remark, that the proportions are ſo well obſerved, that nothing diſtinguiſhes itſelf ſo far above the reſt as to hurt the eye: and that the ornaments are in ſo good a taſte, that nothing appears peculiarly gaudy or ſplendid.

After a general view, the firſt object that attracts notice is the vaſt *Baldacchino*, canopy or pavilion, ſupported on four bronze twiſted columns, 122 feet high, made of corinthian braſs, taken from the Pantheon, and finely ornamented by Fiamingo. This covers the altar and confeſſion of S. Peter, and is placed immediately under the centre of the great cupola, which is larger than the Pantheon, and is covered entirely with moſaics.

Beyond this, the church is terminated by the great Tribune, in which is the chair of S. Peter, encloſed in gilt bronze, and ſupported by the four doctors of the church. The Mauſoleum of

Urban VIII. on one ſide, is by Bernini; that on the other, of Paul III. is by Guglielmo della Porta.

Amidſt the variety of ſuperb ornaments with which the church of St. Peter is enriched, the moſaics are not the leaſt curious. Theſe, which are intended to immortalize the beſt performances of the firſt maſters in the art of painting, are executed very near S. Peter's, and the whole operation may be ſeen there *.

Beginning on the right hand; over the *porta ſanta*, which is cloſed up, and opened only in the year of jubilee—S. Peter from Ciro Ferri. In the firſt chapel, the moſaics of the cupola are hiſtories of the old teſtament, ſibyls and prophets, from Pietro di Cortona and Ciro Ferri, by Fabio Criſtofori. In this chapel is the famous Pieta of Michelangelo, ſculptured when he was only twenty-five years old. The freſcos are by Lanfranco. In the little ſide chapel is S. Nicola di Bari, in moſaic, by Criſtofori.

The cupola in the ſide aile, oppoſite to the firſt chapel, is in moſaic, from Ciro Ferri, and is one of the beſt in the church.

* The material is a ſemivitrified ſubſtance, which they call *fritta*, moſtly manufactured at Venice, and of about a thouſand different colours: it is cut with a diamond, and then with an iron hammer broken into cubes of different ſizes; theſe are ranged in drawers, according to their ſize and colour. A ſtrong plaſter is made, in which theſe *frittas* are immerſed.

2. S. Sebaſtian's. Cupola from Pietro di Cortona: at the high altar, martyrdom of S. Sebaſtian, from Domenichino, by P. P. Criſtofori. Cupola oppoſite, from Pietro di Cortona.

3. S. S. Sacramento. Cupola from Pietro di Cortona by Abbatini. The rich tabernacle, or *ciborio* of lapis lazuli, after the plan of the temple of Veſta, is by Bernini. The picture of the Trinity is by Pietro di Cortona. S. Maurice is by Bernini. On the altar oppoſite is a moſaic of the communion of S. Jerom, from Domenichino's famous picture in the church of S. Girolamo, by Criſtofori.

S. Baſil celebrating maſs after the Greek rite, from Subleyras, by Ghezzi.

The martyrdom of S. Proceſſus and S. Martinianus, from Valentin, by Criſtofori.

The martyrdom of S. Eraſmus, from Nicola Pouſſin, by Criſtofori.

La Navicella, or S. Peter ſinking, and Jeſus ſaving him, from Lanfranco.

The archangel Michael, from Guido.

S. Petronilla, from Guercino, by Criſtofori.

S. Peter raiſing Tabitha, from Placido Coſtanzi.

The cupola of the Clementine chapel is from deſigns of Michelangelo, and is covered with arabeſques and foliage in moſaic; in the angles are four doctors of the church; theſe and the other moſaics are by Marcello Provenzale from deſigns

of Roncalli. There is an admirable picture at the altar, by Andrea Sacchi.

Againſt one of the pillars, the death of Ananias and Saphira, by Pietro Adami from Cav. Roncalli.

The famous Transfiguration, from Raffaelle.

Chapel of the choir, or Siſtine chapel.

Aſſumption of the virgin, with ſaints, from Pietro Bianchi.

Chapel of the preſentation: moſaics in the cupola, &c. to the honour of the virgin, from deſigns of Carlo Maratti. Preſentation of the virgin, at the high altar, from Romanelli. Portrait of Maria Clementina Sobieſki; all by Criſtoforo.

In the baptiſmal chapel, or baptiſtery, which is the firſt on the left hand entering the church, are three moſaics—S. John baptizing Chriſt, in the middle, from Carlo Maratti: that on the right is from Giuſeppe Paſſari; and that on the left from Cav. Procaccini. In this chapel is the ancient baptiſmal font, which is a large porphyry ſarcophagus.

There is a great deal of good modern Sculpture in this church. The beſt pieces are the Pieta already mentioned, and a moſt excellent bas-relief by Algardi, repreſenting Pope Leo I. going to meet Attila, with S. Peter and S. Paul appearing in the air. Of the numerous ſuperb Mauſoleums, thoſe which have the moſt merit are, that of Paul III. by Giacomo della Porta, that of Gregory XIII. by Camillo

Camillo Rufconi, and thofe of Urban VIII. Alexander VII. and the Counteſs Matilda, by Bernini. The beſt ſtatues are, S. Domenico, by Le Gros, S. Bruno by Michelangelo Slodtz, and particularly S. Andrew bearing his croſs, by Franceſco Fiamingo. The bronze ſtatue of S. Peter ſitting, though without merit, attracts all the homage of the faithful; it is ſaid to have been made by Leo I. from the ſtatue of Jupiter Capitolinus.

The walls of this famous church are incruſted with the fineſt marbles; the pilaſters are ornamented with coloſſal children in alto-relievo, and medallions of ſome of the ancient Popes, in white marble. The columns in the chapels, except thoſe in the arches of the ſide ailes, and four of red marble in the tranſept, which came from the forum of Trajan; all belonged to the ancient church, and many of them are very fine ones. In ſhort, though none of the wonders of ancient or modern art are to be found here, yet there is much to admire, and very little to blame. The whole of this ſtupendous edifice is moſt highly finiſhed, without any gaudineſs or ſuperfluity of ornament: and it is ſingularly fortunate, that, during more than a century, no doating Pope, or vain Architect, deſirous of outdoing their predeceſſors, or envious of the fame which Bramante and Buonarroti had acquired, ſtepped in at ſome unlucky moment to mar the whole.

The church of *S. Giovanni in Laterano* ought to have had precedence, as the mother church of all chriſtendom, where the Pope takes poſſeſſion of his papal charge. The principal front is by Aleſſandro Galilei, and is pretty well, conſidering that the architect was forced to have two encloſed porticos, in order that there might be a balcony from whence the Pope was to bleſs the people. The inſide of the portico is excellent. The reſt is by Borromini; and is a ſeries of abſurdities in architecture. The nave was divided from the ailes by antique granite columns. Borromini took away every third pillar, and covered the two others on each ſide, ſo as to change them into piers. Between theſe are twelve niches, in which the twelve apoſtles are placed between columns of verd-antique; S. Andrew, S. John, S. James, and S. Matthew, by Ruſconi, are good ones. S. Thomas and S. Bartholomew are by Le Gros.

The Corſini chapel is probably the moſt elegant in Europe, both for its proportions, and the diſpoſition of the marbles. The architecture is by Galilei. The picture of the altar is a moſaic after Guido. The beautiful porphyry ſarcophagus, under the ſtatue of Clement XII. being found in the Pantheon, is ſuppoſed to have contained the aſhes of Agrippa.

Before one of the ſide altars are ſome fluted pillars of gilt bronze, antique and very magnificent; the capitals modern, and well executed.

The

The organ is the largeſt in the city, was built in 1549, and has thirty-ſix ſtops and pedals.

In the ſacriſty is the Annunciation by Michelangelo, a crucifix of the ſame maſter, and a drawing in black chalk of the holy family by Raffaelle.

In the cloiſter is the tomb of Helena, mother of Conſtantine: it is of porphyry with bas-reliefs. Here alſo are two ſeats of *marmo roſſo*, which were uſed in the baths.

Near this church is the *Baptiſtery* of Conſtantine, of an octagon form. On the outſide are two large porphyry columns. The inſide is a ſort of dome, with two ranges of pillars, one above another; the lower of eight porphyry columns, with different capitals, two corinthian, the other ſix ionic and doric. The ceiling is painted with the hiſtory of S. John, by Andrea Sacchi: below alſo are ſeveral freſcos; the deſtruction of idolatry by Carlo Maratti, &c. The font in the middle is of porphyry.

The *Scala ſanta* is oppoſite to this church: it conſiſts of twenty-eight marble ſteps, ſaid to be brought from Pilate's palace at Jeruſalem: and in the ſpacious area before it ſtands a great Egyptian obeliſk.

The papal palace here is converted into an hoſpital or conſervatory for girls, who are taught different ſorts of work.

S. Maria Maggiore is on the higheſt part of the Eſquiline hill. The front was built at the expence of

of Benedict XIV. from designs of Cavalier Fuga, in a very bad taste. The nave is supported by forty antique columns of greek marble; they are ionic, and belonged to the temple of Juno Lucina. The roof is flat, and gilt with the first gold which came from Peru. The arch which separates the nave from the choir is covered with mosaics of the fifth century; at the end of the choir are other mosaics of 1289; and in the vestibule is a mosaic of God, accompanied with many figures, by Gaddo Gaddi.

The chapel of Sixtus V. by Fontana, is a heap of absurdities. Opposite to it is that of Paul V. immensely rich in jasper, oriental alabaster, lapis lazuli, agate, amethyst, &c. but so heaped together as to hurt the eye.

The Sforza chapel is by Michelangelo. And in the church are some monuments by Guglielmo della Porta and Algardi.

The high altar is a large antique sarcophagus of porphyry. The paintings are by Guido.

In the square is one of the columns, belonging to the ancient famous temple of peace; it is fluted and very beautiful, but has been repaired. And behind the choir is a plain obelisk.

S. Paolo fuori, or *nella via Ostiense*, is a full mile from the gate, and if not built by Constantine, is certainly as old as Theodosius. There are two ailes on each side of the nave. The roof is of wood, the beams of an immense length, and joined by

by iron cramps: this church is very ugly, and like a huge uncomfortable barn; it deſerves, however, the attention of the curious, on account of the ancient columns and moſaics.

Of the firſt, there are not leſs than 140; 34 of porphyry, 20 of pavonazza marble from the mauſoleum of Hadrian, with rich corinthian capitals; the reſt of Greek white or dove-coloured marble, or granite. The pavement is a chaos of precious marbles, and inſcriptions. Over the arch of the high altar is an ancient moſaic, repreſenting Chriſt in the midſt of the twenty-four elders of the apocalypſe, made at the coſt of Placidia Galla. Round the middle aile, above the pillars, are portraits of all the Popes, from S. Peter to Pius VI. The three gates are of braſs, with hiſtorical ſubjects on them: they were made at Conſtantinople in the year 1070; and are ſaid to have been plated with ſilver. The Convent belongs to the Benedictines.

S. Lorenzo fuori le mura is a very old church, with an open portico, and four twiſted columns. Three narrow ailes within, ſupported by eleven columns on each ſide. The pavement is in moſaic; and there are two pulpits of white marble, with porphyry, ſerpentine and moſaic, coeval with the church, which is a model of the primitive form. There are two ancient ſarcophagi of marble; one with grapes, and the other with the ceremonies of marriage, in baſſo-relievo.

S. Croce in Geruſalemme has been repaired and adorned by Benedict XIV. It has very little remarkable, except ſome fine ancient pillars of granite. The ſtatue of S. Helena was doubtleſs a Juno, and very dexterouſly metamorphoſed into a ſaint. The freſcos of the tribuna are by Pinturicchio. The chapel where the holy earth is depoſited has freſcos by Pomerancia, and moſaics by Peruzzi. In the gallery leading to the ſacriſty are three pictures by Rubens.

S. Sebaſtiano, a mile without the porta Capena, on the Appian way. The portico is ſupported by ſix antique granite columns of the ionic order. The only thing obſervable in this church is a cumbent ſtatue of S. Sebaſtian, ſuppoſed to be juſt ſhot to death: it is by Algardi's ſcholar, Giorgetti, who was Bernini's maſter.

Under this church are the Catacombs. They are very narrow in compariſon with thoſe at Naples, but are commonly ſaid to extend forty miles. To make this out they muſt meaſure all the branches, and there is a diſpoſition in mankind to lengthen out in imagination all theſe dark ſubterraneous paſſages. They were originally quarries of puzzolana, then ſerved for burial places of the heathens, and afterwards of the Chriſtians.

Other Churches are—

S. Agneſe on Piazza Navona; begun by Rainaldi, but finiſhed by Borromini: the front and dome are by him. It is one of the moſt adorned in Rome, particularly with modern ſculpture, among which the moſt remarkable is a bas-relief of the Saint, naked, except that ſhe is covered with her hair, by Algardi. This is in the *ſouterreins*, which are ſaid to have been the *Lupanaria*, whither S. Agnes was dragged in order to be defiled, had not her chaſtity been miraculouſly preſerved.

S. Agneſe fuori delle mura, is about a mile from the city, by the *porta Pia*. It was built in the lower ages, and is now almoſt under ground. Some of the columns are beautiful, but ill diſpoſed. There are ſeveral of granite, breccia, and two of pavonazza marble. Four porphyry pillars ſupport the great altar, and are eſteemed the fineſt in or about Rome. In a little chapel is a buſt in white marble of our Saviour, by Michelangelo; it is a maſter-piece for character, and has ſerved as a model to ſculptors.

Cloſe to the church of S. Agneſe is a Rotonda, which probably was the burying place of S. Conſtantia. It is now called the church of *S. Coſtanza*, and is commonly ſuppoſed to have been a temple of Bacchus, becauſe the ſarcophagus has carvings on it, of children playing with bunches of grapes, and

and there are allusions to Bacchus in the mosaics: but at that time they frequently mixed heathen with christian ornaments, were not nice about the propriety of them, and borrowed from other buildings at random. The dome is supported by twenty-four granite columns, of different sizes, with poor capitals. The porphyry sarcophagus is the largest about Rome (7 feet long, 5 broad, and 3 feet 10 inches high), but ill wrought, and by no means elegant. The work on sarcophagi is indeed seldom good, because the use of them was discontinued from the time of Sylla till after the Antonines; that is, during the whole reign of fine sculpture.

S. Agostino is remarkable for a painting in oil of the prophet Isaiah, as large as life, by Raffaelle: it is in his last manner, and in a very bold style, but the colouring is almost gone. There is also the coronation of the Virgin by God and Christ in heaven; S. Augustin and S. Guglielmo are looking up from below: one of Lanfranco's best pictures.

In the convent is the Angelica library, lately augmented by that of Cardinal Passionei, and reckoned one of the largest in Rome.

S. Andrea del Noviziato, a beautiful little church by Bernini. In the chapel of Stanislaus Koska is a picture of S. Francis adoring the virgin, by Carlo Maratti: the two columns of the altar are of the best oriental alabaster.—In S. Stanislaus's chamber,

now

now converted into an oratory, is an admirable ſtatue of this ſaint expiring, by Le Gros. S. Andrew adoring the croſs, by Andrea Sacchi. A holy family, by Giulio Romano from Raffaelle.

S. Andrea della Valle, by Carlo Maderni. The great cupola is painted by Lanfranco: four evangeliſts in the angles, with great force of colouring, by Domenichino. The tribuna is by him and Calabreſe.

The Strozzi chapel was deſigned and fitted up by Michelangelo.

S. Bartolommeo, on the iſland in the Tiber, built on the ruins of a temple to Eſculapius, where his ſtatue was found, which is now in the Farneſe gardens. Here is an antique porphyry ſarcophagus under the high altar, and four porphyry columns on it: the other columns alſo are antique. In the ſecond chapel on the right are paintings by Ant. Carracci.

S. Bibiana. The ſtatue of that Saint, by Bernini; the chaſteſt of his works, and without flutter. Her body is ſaid to repoſe in the fineſt piece of oriental alabaſter in Rome; it ſeems to have been a bath. The freſco paintings, by Pietro da Cortona and his ſcholar Ciampelli have little merit.

S. Carlo à catenari, by Roſato Roſati; the front by Soria. The proceſſion of S. Carlo Borromeo in the plague of Milan, at the high altar, is by Pietro da Cortona. S. Carlo, a freſco, behind it,

by

by Guido. The tribuna, by Lanfranco. The annunciation, in the firſt chapel on the right, is alſo by him. The cardinal virtues in the angles of the cupola, by Domenichino. The death of S. Anne, by Andrea Sacchi.

S. Carlo al Corſo is by Lunghi. The cupola is one of the beſt in Rome, but the front is miſerable. At the high altar is a picture by Carlo Maratti, of the virgin and child, S. Carlo and S. Ambrogio. There is alſo a moſaic, from a picture of his, in the church of S. Maria del popolo.

S. Cecilia in traſtevere, rich in agates and marbles. At the high altar are four columns of *nero e bianco antico*. The executioner cutting off S. Cecilia's head is by Guido. Annibale Carracci has painted the virgin Mary in a ſmall round. The elegant cumbent ſtatue of S. Cecilia is by Stefano Maderni.

S. Clemente, one of the firſt churches in Rome. Some granite columns in front: behind a ſmall, but handſome court, with an arcade of granite columns, and bad ionic capitals. Within three ailes, with granite columns of all kinds. As at S. Lorenzo, ſo here, a place raiſed in the body of the church for a pulpit and deſk; and incloſed by a marble rail curiouſly wrought. Hence you go up ſeveral ſteps to the choir; that is, a deep receſs ending in the ſegment of a circle, and the cove above

above it in old moſaic. The high altar is ſupported by four porphyry columns: the pavement is all of ſaracen moſaic. In the chapel of the paſſion is the hiſtory of S. Catharine, painted by Maſaccio. The tomb of Cardinal Roverella is an ancient ſarcophagus of white marble.

S. Coſtanza, ſee *S. Agneſe fuori*.

S. Criſogono or *Griſogono* in traſtevere, has twenty-two granite columns of different ſizes from the naumachia of Auguſtus, and the baths of Severus; two very large porphyry columns, and four of oriental alabaſter. Guercino has painted the aſcenſion of S. Criſogono in the middle of the ceiling.

S. Euſebio. The ceiling finely painted in freſco, by Mengs, with the apotheoſis of the titular ſaint.

S. Franceſco a Ripa. Chriſt dead, with the virgin and magdalen lamenting over him, and S. Francis with two little angels; by Annibale Carracci.

Il Geſu, built from deſigns of Vignola, and finiſhed by Giacomo della Porta. The altar of S. Ignatius is rich and elegant beyond deſcription: the quantities of lapis lazuli, porphyry, gilt bronze, and the moſt precious marbles, which are uſed about it, are prodigious; and yet they are put together ſo as not to offend the eye. The pillars that ſupport it are entirely of lapis lazuli fluted

with gilt bronze. Among the ſtatues, that of religion, by Le Gros, has great merit. The ſtatue of S. Ignatius, bigger than life, is of maſſive ſilver.

S. Giovanni Battiſta de' Fiorentini, terminates the *ſtrada Giulia*, and was built from the deſigns of Giacomo della Porta: the front is by Galilei, and is elegant, with two orders of corinthian three-quarter columns, all of Tivertine ſtone: within it is old, but repaired: the doors have very chaſte entablatures. The high altar was deſigned by Pietro da Cortona, but finiſhed after his death by Ciro Ferri. The painting of S. Jerom is by Santi di Tito—that of the ſaints Coſmo and Damiano is by Salvator Roſa—S. Francis is alſo by Santi di Tito: the freſcos by Niccolo Pomerancia.

S. Giovanni Evangeliſta de Bologneſi. S. John the evangeliſt, and S. Petronius biſhop of Bologna, with the virgin and Chriſt above, and below a charming group of little boys, playing with the mitre; by Domenichino: little inferior to his famous S. Jerom.

S. S. Giovanni e Paolo is an ancient church, divided into three ailes by thirty granite columns: there are two lions of porphyry at the gate, and under the altar of S. Saturninus a fine urn of porphyry. Here are moſaic pavements of the 11th or 12th century.

S. Girolamo

S. Girolamo della carità. S. Jerom dying, and receiving the communion; by Domenichino; eſteemed one of the four firſt pictures in Rome.

S. Giuſeppe: a bad front, ſmall and handſome within. The nativity, by Carlo Maratti.—Under this church is an ancient Roman priſon, built of very large ſtones of Piperino, by Tullus Hoſtilius, enlarged by Ancus Martius; and called il carcere Mamertino, or the priſon of S. Peter, who is ſaid to have been confined here: it has a fine ſpring, which they tell you iſſued forth miraculouſly to enable the apoſtle to baptize the gaolers and forty-ſeven other perſons. A ſtaircaſe now leads down to the dungeon from the church; and there is a hole into a dungeon under the other, where Jugurtha ended his days: though this is now thirty feet below the ſurface, it does not follow that it was anciently under ground, the ſoil of the city having been ſo much raiſed.

" Felicia dicas
" Tempora, quæ quondam ſub regibus atque tri-
" bunis
" Viderunt *uno* contentam *carcere* Romam."

Juvenal.

S. Giuſeppe a capo le caſe. The virgin and the angel waking Joſeph, by Andrea Sacchi; at the high altar, S. Thereſa, by Lanfranco.

S. Gregorio magno, on monte Celio, remarkable for the comprehenſive view it takes in of almoſt all the principal ruins and antiquities. The church is built on the very foundation of a Patrician houſe, and retains the form of it. S. Gregory between two angels, and little angels hovering above, by Annibale Caracci! In the chapel of S. Andrea adjoining, are the two trial pieces in freſco of his ſcholars Guido and Domenichino. That of Guido is on the left, and repreſents S. Andrew going to martyrdom. Domenichino has painted the flagellation of the ſame Saint.—In the chapel of S. Silvia, Guido has painted a concert of angels on the ceiling. The titular Saint is painted by John Parker, an Engliſhman.

S. Ignazio is a very magnificent church, and a handſome piece of architecture within. Domenichino, among other artiſts, gave plans for it, and they ſelected what ſeemed beſt. The front is by Algardi. The two altars in the croſs are rich: the bas-relief (in the Lancelotti chapel) of S. Luigi Gonzaga is one of Le Gros's beſt works. The ceiling of the nave is by the famous Jeſuit Pozzi: it repreſents the apotheoſis of S. Ignatius; and from his head iſſue rays, illuminating the four parts of the world; with all its faults it produces a great effect, owing to the juſtneſs of the perſpective.

S. Iſidoro

S. Iſidoro. Two chapels painted entirely by Carlo Maratti. S. Iſidore at the high altar is by Andrea Sacchi. The virgin and child in the chapel next to this is by Carlo Maratti, and one of his beſt compoſitions.

S. Lorenzo in Lucina: over the high altar, a crucifix, by Guido, eſteemed the beſt in Rome. A dying nun, by Benefiali. Nicola Pouſſin is buried here.

S. Luigi de' Franceſi is handſomely fitted up with different marbles, and gilt ſtucco. The front is by Giacomo della Porta. At the high altar is an excellent aſſumption, by the elder Baſſan. In the firſt chapel on the right, S. Andrew and S. John Baptiſt, by Lanfranco. In the ſecond, a copy by Guido, of Raffaelle's famous picture of S. Cecilia at Bologna. The ſtory of S. Cecilia is painted on the walls by Domenichino. S. Matthew, and the ſides of the chapel next the high altar, are by Caravaggio.—In the Sacriſty is a large picture, by John Miel; and a ſmall holy family, by Corregio.

S. Marco, adjoining to the palace of the ſame name, in which the Venetian ambaſſador reſides, contains the following paintings among others. The freſcos of the middle aile, by Franceſco Mola and others. The picture of the firſt altar, by Palma, and the ſides by Tintoretto. The third, by Carlo Maratti—the adoration of the Magi, a much-admired

mired picture. S. Mark, in the chapel of the sacrament, is by Pietro Perugino; the other paintings, as also the tribuna, by Borgognone; but the evangelist in the middle, by Romanelli. The pictures of the two altars beyond the Sacristy are by Mola. The third by Ciro Ferri: but S. John and S. Mark by Pietro Perugino, and the paintings on the sides by Carlo Maratti. In the chapel of the holy virgin, the nativity of the virgin, by Giov. Franc. Bolognese. The annunciation, by Alberti. The flight into Egypt, and the assumption, by Alessandro Bolognese.

S. Maria degli Angeli is the noblest church in Rome next to S. Peter's, made out of Diocletian's *thermæ*, by Michelangelo. It was the room in which the youth performed the exercises in bad weather. The roof and eight granite columns, with their capitals and entablature, are ancient; the columns at least forty feet high, and seem to stand in the same place they anciently did: the four angular ones are corinthian, and the others composite. The church is nearly in form of a Greek cross. Benedict XIV. fitted it up under the direction of Vanvitelli, and removed hither some pictures from S. Peter's, which were displaced to make room for the mosaics.—S. Jerom, by Muziani. The fall of Simon Magus, by Pompeio Battoni. The baptism of Christ, by Carlo Maratti. The martyrdom of S. Sebastian, by Domenichino.

Domenichino. S. Baſil, or the Greek maſs, by Subleyras. S. Peter raiſing Tabitha, by Baglioni.

Bianchini traced a meridian line upon the pavement.

On each ſide of the entrance, where anciently was an hypocauſt, are the tombs of Carlo Maratti and Salvator Roſa.

S. Maria dell' anima. In the ſacriſty, a picture by Giulio Romano, wherein S. John preſents S. Rocco to the virgin and Chriſt; S. Mark is below with the lion; angels above: architecture and ſmall figures in the back ground. The ceiling by Romanelli. There are paintings by Salviati and others in the church: and two monuments with boy angels chiſelled by Fiamingo.

S. Maria in Araceli is ſituated on very high ground near the Capitol, doubtleſs on the ſpot where ſtood the temple of Jupiter Capitolinus. The aſcent to it is by eighty marble ſteps, all ancient. The granite columns which ſupport the nave are common; but there are two of white marble, in the lower part of the church, which probably were within the ancient temple. Here are many ancient monuments, and a great number of chapels, adorned with marbles, ſculptures, and paintings. At the high altar is one of S. Luke's virgins, as they are called; and oppoſite to it, in the choir, is a picture by Raffaelle, which ſome ſay is only a copy. In one of the chapels are the

converſion and death of S. Margaret, by Benefiali.

S. Maria in Campitelli is remarkable for a croſs of alabaſter over the high altar, appearing of the colour of fire. It was cut out of a column found in the ruins of Livia's portico.

Concezzione di Maria Vergine de' Cappucini, in Piazza Barberini.—In this church are ſome good ancient ionic columns. Over the door is Giotto's carton for the moſaic at S. Peter's. The conception at the high altar, and the nativity of Chriſt, both by Lanfranco. S. Antonio raiſing a dead body; the virgin with a biſhop, and four others, not very good, by Andrea Sacchi. S. Francis ſupported by an angel, by Domenichino. But the two beſt pictures are, the archangel Michael, by Guido; and Saul reſtored to ſight, by Pietro da Cortona.

S. Maria di Loreto. A beautiful ſtatue of S. Suſanna, by Fiamingo.

S. Maria Maddalena, in the Corſo. The Magdalen penitent, by Guercino.

S. Maria ad martyres, commonly called *la Rotonda*. See *Pantheon* among the Antiquities.

S. Maria ſopra Minerva, ſo called from its being built where there was a temple dedicated to Minerva by Pompey. The altar picture in the Aldobrandini chapel is the laſt work of Baroccio. In a ſmall chapel is a crucifix painted by Giotto, on wood.

wood. But the ſtatue of Chriſt holding his croſs, by Michelangelo Buonarroti, is the greateſt object of curioſity here.

S. Maria di monte ſanto, on the Piazza del Popolo: the firſt chapel on the right is entirely painted by Salvator Roſa. In two other chapels, the holy family, and S. Francis with S. Roch praying to the virgin, both by Carlo Maratti. In the Sacriſty, the virgin with the infant Jeſus, by Baciccio, and other paintings by him and Chiari.

S. Maria in Navicella, ſo called from an antique ſhip in marble, in the area before it, has eighteen curious columns of granite, and two of porphyry. The frieze is painted by Giulio Romano and Perino del Vaga.

S. Maria dell' orto built from deſigns of Giulio Romano; the front by Martino Lunghi. Paintings—the Viſitation, by Federigo Zuccheri. The nativity, by Taddeo Zuccheri. The annunciation, freſco, by the ſame, &c.

S. Maria della Pace; ſo called from its being erected by Sixtus V. upon peace being reſtored to Italy in 1482. Here are freſcos of the prophets and ſibyls, by Raffaelle, almoſt effaced.

S. Maria del Popolo. The moſt remarkable thing here is a ſtatue of Jonas ſtanding on the fiſh, executed by Lorenzetto from a deſign by Raffaelle; who himſelf, as they ſay, attended every ſtroke of the chiſel. The three other ſtatues, one by Lorenzetto,

renzetto, and two by Bernini, are far inferior. The chapel in which they are was made by Baltazare di Perugia, from a plan of Raffaelle's: the altar picture by Sebaſtiano del Piombo. In the firſt chapel on the right is a præſepe or nativity, by Pinturicchio. In the ſecond, the conception of the virgin, with four ſaints, by Carlo Maratti. S. Auguſtin, with the virgin, in the third, is by Pinturicchio. The aſſumption of the virgin, in the chapel next the high altar, on the other ſide, is partly by Annibale Carracci, and partly by Albani: and the martyrdom of S. Peter, as alſo the converſion of S. Paul, are by Caravaggio. At the eaſt end are ſome elegant architectural ornaments, by Sanſovino.

S. Maria in ſcala cœli is an octagon, by Vignola. Under it is an opening to the catacombs: and juſt by is the place where S. Paul is ſuppoſed to have been martyred. Here they have built a pretty little church, called *alle tre Fontane*, becauſe within it are three fountains which ſprung up, ſay they, where the head of the ſaint took ſo many bounds, after it was cut off. Theſe fountains are adorned with ſix columns of numidian marble, and a buſt of S. Paul on each. There is a picture of the martyrdom of S. Peter, by Guido: and ſome moſaics in the tribuna.

S. Maria in Traſtevere has twenty-three or twenty-four columns of granite of different ſizes. The moſaics

moſaics of the tribuna are of the 12th century, but have been repaired by Cavallini. On the laſt pilaſter to the left is a piece of ancient moſaic; and underneath, a bas relief in marble, by Buonarroti. The aſſumption of the virgin, on the ceiling, is by Domenichino. There is a picture of S. John Baptiſt by Antonio Carracci, and ſome other paintings. Lanfranco and Ciro Ferri are buried here.

S. Maria in vallicella, a handſome ſhell; the dome finely executed, and well lighted; painted by Luca Giordano; the vault of the nave by Pietro da Cortona. Of the pictures the principal are, the entombing of Chriſt, by Michel' Angelo da Caravaggio. The virgin, Chriſt, S. Carlo, S. Ignazio, and Angels, by Carlo Maratti. S. Filippo Neri, by Guido. Three pictures at the high altar, by Rubens. The preſentation of the virgin, and the viſitation, both by Baroccio. The Annunciation, by Paſſignani.—In the Sacriſty, the ſtatue of S. Filippo Neri, and his buſt over the door, are by Algardi, and the ceiling is by Pietro da Cortona.

The Convent has a conſiderable Library, with many manuſcripts.

S. Maria in via lata, deſigned by Pietro da Cortona.

S. Maria della vittoria, built at the expence of the catholic powers, to ſhow the triumph of popery in the death of Guſtavus Adolphus. Maderni

was the architect: the front is by Giov. Battiſta Soria, and the inſide is by Bernini. The architecture is better than in moſt of the churches; but within it is overcharged with rich marbles, lapis lazuli, &c. without taſte.—Paintings are, the virgin, Chriſt, and S. Francis, by Domenichino. The Trinity, by Guercino, &c. The moſt remarkable thing in this church is S. Tereſa in ecſtaſy, with an angel pointing an arrow at her breaſt; marble group, by Bernini. The figures much twiſted, and the drapery fluttering.

S. Martina e S. Luca, belonging to the academy of painters, is built after the deſigns of Pietro da Cortona.

In the apartments of the academy of S. Luke, adjoining to the church, is a collection of pictures *.

S. S. Martino e Silveſtro a i monti, ſaid to be built on the ruins of Titus's baths. It is full of ancient granite

* The principal of theſe are—

In the firſt room.

Bertha ſpinning. Three old bearded heads, by Franceſco Mola.

Repoſe of the holy family, by Baroccio.

A pietà, by Giuſeppe Chiari.

Six landſcapes, by Orizonte.

Appearance of the angels to the ſhepherds, by Giacomo Baſſano.

Two

granite and cipolline columns, but the greateſt curioſities here are many landſcapes, ſlight but in a good taſte, all by Gaſpar Pouſſin, except two next the altar of S. Maria Maddalena de' Pazzi, which were painted by Giov. Franc. Grimaldi da Bologna. Nicola Pouſſin painted the figures in ſome, and Pietro Teſta in others.

S. Niccolo

Two landſcapes; in one of them a view of Tivoli; by Salvator Roſa.

Mad cat's heads; by the ſame.

Chriſt with the two diſciples at Emmaus.

The magdalen anointing the feet of Jeſus. Both by Benedetto Luti.

S. Luke painting the virgin and Chriſt; by Raffaelle. This was in the church, and is much damaged: a copy is put there in its room.

Mater doloroſa; by Guido.

Three mariners; by Vernet.

Two ruins of Rome; by Paolo Pannini.

A man with a dog and goats; by Roſa di Tivoli.

In the ſecond room.

Cupid with a bird, by Guido.

Two landſcapes, by Pouſſin.

Render to Cæſar, &c.; by Tiziano: the ſame as in the Pitti palace at Florence.

S. Jerom; by Salvator Roſa.

Cattle, with figures and ruins, by Berghem.

The miracle of the bloody hoſt, commonly called the miracle of Bolſena; by Treviſani.

A head; by Guercino.

In the third room.

A fine large cattle-piece, with a landſcape and ruined buildings; by Berghem.

A little

S. Niccolo in carcere, ſo called becauſe it was the priſon, wherein paſſed the celebrated ſcene, called the Roman charity. It has nothing ancient except the two columns in front, and a ſarcophagus of black porphyry, with two heads of Egyptian women on it in relievo.

S. Onofrio, at the extremity of the Janiculum, has ſome good paintings.

Three hiſtories of S. Jerom, and other pieces; by Domenichino.

A little boy's head, in a round; by Tiziano.
Samſon pulling down the temple of Dagon; by Solimene.
Ruins of Rome; by Pannini.
Suſanna and the elders; by Paolo Veroneſe.
Hope; by Angelica Kauffman.
A woman's head with flowers; by Cignani.
A marine; by Vernet.
A drawing; by Salvator Roſa.
The flagellation of Chriſt—and Chriſt carrying his croſs; both by Treviſani.

This Academy was founded in the ſixteenth century, by Muziano; its reputation was raiſed in the laſt, by Pietro da Cortona; and it received a conſiderable encouragement in the preſent, by the prizes inſtituted by Clement XI. On the 18th of September theſe prizes are deſtributed in the large hall of the Capitol; on which occaſion it is richly hung and illuminated. Many Cardinals, and other perſons of conſideration, are preſent: the Arcadians take their places in the front row; and the members of the Academy in the ſecond. Some pieces of muſic are performed; an oration is delivered; ſonnets are repeated by the Arcadians; and the prizes, which are ſilver medals, are diſtributed by the Cardinals.

Our

Our Lady of Loretto; by Annibale Carracci.

Barclay, Taſſo, and Aleſſandro Guido, are buried in this church: and there is the portrait of the ſecond in moſaic.

S. Pietro in carcere; ſee S. Giuſeppe.

S. Pietro in Montorio is a ſmall old church, which would not deſerve notice, were it not for the Transfiguration, by Raffaelle, generally allowed to be the firſt eaſel painting in the world. Over the firſt altar on the right is the ſcourging of our Lord, by Sebaſtiano del Piombo. The ſituation of the church, and convent of Franciſcans, to which it belongs, is airy and good, on the top of the Janiculum.

In the court of the convent is the round doric temple of Bramante, built of Tivertine ſtone, and ſurrounded by a portico of ſixteen columns of oriental granite, with marble baſes and capitals. For elegance and ſimplicity, it is equal to any thing we know of antiquity; and affords a moſt beautiful ſpecimen of a colonnade and entablature of the doric order. S. Peter, they ſay, ſuffered martyrdom here.

S. Pietro in vincoli. The monument of Pope Julius II. by Michelangelo. In the upper part, the Pope is leaning on a ſarcophagus, between two of the cardinal virtues: in the lower part is the famous ſtatue of Moſes, between the other two cardinal virtues.

The

The paintings are—S. Peter delivered out of priſon; Domenichino.

S. John, S. Auguſtin, S. Margaret, S. Peter delivered out of priſon, and the portrait of Cardinal Margotti; all by Guercino.

An ancient painting by Pollaiolo, with his tomb and buſt.

The tomb alſo of Giulio Clovio, the miniature painter or illuminator, is here.

S. Praſſede, an ancient church, in which are four antique columns of white marble, fluted. Before the chief altar is a *ciborio* ſupported by four porphyry columns, joined to pilaſters of giallo-antico. In one of the chapels is a column, brought by one of the Colonna family from the holy land in 1223, pretended to be that to which our Saviour was tied for flagellation. There are alſo ſome curious pillars of black and white granite, of Serpentino nero antico, and oriental alabaſter.

In *S. Romualdo* is the famous picture by Andrea Sacchi, of S. Romualdo ſitting, with other Camaldules ſtanding. This is eſteemed one of the four firſt paintings in Rome.

S. Sabina, on the top of the Aventine hill, was built about the fourth century, on the ruins of the temple of Juno, of which twenty-four fluted corinthian columns ſtill exiſt, and ſupport the roof. The upper part of the church is incruſted with marble: there is much verd-antique, porphyry and

and ſerpentine; and the inſide of the arches is covered with ſmall pieces of white marble, well joined by little cramps of iron. On the outſide of the church are two large columns of black Egyptian granite; four twiſted columns, &c.

A black ſtone of a ſpheroid form is preſerved here, with a formal inſcription, telling you how the Devil threw it at S. Dominic one night to frighten him from his prayers. It is of baſalt, and is nothing but an ancient weight.

On one of the altars there is a picture by Saſſo-Ferrata, of the virgin and Chriſt with ſaints and angels. There are alſo paintings by Federigo and Taddeo Zuccheri.

This church, and that of S. Aleſſio or Alexis, and the Priory of Malta, are finely ſituated for a view of Rome in its whole extent.

The church of *La Sapienza* is in a ſingular ſtyle of architecture, by Borromini. On the outſide it is a deep concave, with a wretched cupola; within a ſort of octagon, with a ſugar-loaf dome. At the altar is a picture of S. Ivo, advocate of the poor, by Pietro da Cortona; the bottom by Ciro Ferri.

S. Silveſtro a monte Cavallo. Four famous *tondi* in freſco, by Domenichino. The ſubjects—1. Judith and Holofernes. 2. Ahaſuerus and Eſther. 3. David dancing before the ark. 4. Solomon on his throne, with Bathſheba.

S. John the evangeliſt and Mary Magdalen, by Algardi.

Deſcent of the Holy Ghoſt; by Giacomo Palma.

In the chapel of the Magdalen, paintings by Polidoro da Caravaggio and Cav. d'Arpino.

Near the great door is the monument of Cardinal Bentivoglio.

The Convent is handſome, has pleaſant gardens, and a fine library.

S. Tomaſo, dedicated not to the incredulous apoſtle, but the turbulent archbiſhop of Canterbury. They ſay this church was originally dedicated to the Trinity by Offa in 630; and that he built an hoſpital for Engliſh pilgrims adjoining to it. Saint Thomas a Becket having lived here when he was at Rome, the Trinity was turned out, and the church was dedicated to him. The hoſpital alſo was converted into a college by Gregory XIII, and Cardinal Norfolk rebuilt it in 1575.

God the Father, with Chriſt dead in his boſom, is painted over the high altar; by Durand Alberti.

Pomerancia has painted ſeveral Engliſh martyrs in freſco.

In the Hall are portraits of martyrs in the time of Henry VIII. and Eliſabeth.

Trinita de' monti, on the Pincian hill, with the Convent of French Minims adjoining, is finely ſituated near the Villa Medici. The aſcent to it

is by a prodigious flight of ſteps, from the Piazza di Spagna.

In this church is the famous deſcent from the croſs, by Daniele di Volterra; and the only picture by him on a large ſcale. It is in freſco, and much damaged.

Trinita de' pellegrini. A capital picture of the Trinity, by Guido. God ſtands in heaven, ſupporting Chriſt on the croſs: and below are two angels adoring it.

PALACES.

The CAPITOL, now called *il Campidoglio*, is in a high ſituation; and the aſcent to it is by a noble flight of ſteps. At the foot of them are two fine Egyptian lioneſſes in baſalt, from the baths of Agrippa. In the area before the building are coloſſal ſtatues of Caius and Lucius, nephews of Auguſtus. The trophies of Marius, as they are called, but more probably of Trajan. Two ſtatues called the ſons of Conſtantine. A Roman mileſtone, found one mile from the old *porta Capena*; a proof that they reckoned from the gates, and not from the forum. The pillar which anſwers to this is modern. In the middle of the area is the fine equeſtrian ſtatue of Marcus Aurelius, bigger than life, of corinthian braſs, anciently gilt.

The building conſiſts of a centre and two wings, forming three ſides of this area; all of ſtucco, and making a pretty appearance. The architect Michelangelo Buonaroti. The Senator of Rome inhabits the centre, and the aſcent to it is truly noble. The right wing contains the famous Muſeum; and in the left is the palace of the Conſervators, a cabinet of pictures *, &c. The ancient Capitol fronted towards the arch of Severus: the foundations

* *Pictures in the Gallery, at the* CAPITOL.

Abraham and Hagar, by Mola.
Adoration of the Magi, by Scarſellini of Ferrara.
Triumph of Flora, by Nicola Pouſſin.
S. John, by Guercino.
Iſaac eſpouſing Rebecca, and Sarah ſtanding by: Ciro Ferri.
Romulus and Remus ſucking the wolf; by Rubens.
The nativity, by Carracci.
Virgin and child ſleeping, and three Angels; by Pietro da Cortona
Sibyl, by Guercino.
S. Sebaſtian, by Guido.
The ſame, by Ann. Carracci.
A man and dog, by one of the Carraccis.
Bacchus and Ariadne, by Guido, or after him.
Virgin, child, and two other figures, and a S. Cecilia; by Ann. Carracci,
Naked Venus, by Tiziano.
Portrait of Guido, by himſelf, when young.
Slaves with the wild beaſts in the Coliſeum, by Carracci.
An old ſoldier, repoſing—and an old witch; by Salvator Roſa.
David and Nathan, by Bonata.

Young

foundations *(Capitoli immobile ſaxum)* are ſtill viſible in that part which is oppoſite to the temple of Jupiter Capitolinus; but much more ſo on the other ſide, towards the temple of Concord, in a court belonging to Santa Maria della conſolazione: I ſhall not undertake to determine whether a man would break his neck by a fall from the Tarpeian rock: the height is now 58 or 60 feet perpendicular, and the ground below is probably raiſed 20 feet.

Going up to the central building is a fountain, with a ſtatue of *Roma triumphans* in porphyry, brought from Cori, one of the oldeſt towns of Latium: it has an elegant bas-relief of a weeping province,

Young man and gypſey, by M. A. Caravaggio.
Portrait of Michelangelo Buonarroti, by Andrea del Sarto.
Holy family and S. Francis, by Ann. Carracci.
The pool of Betheſda, by Domenichino.
Fortune flying over the globe, with a Cupid after her; by Guido.
Battle of Alexander with Darius, by Pietro da Cortona.
The Virgin triumphant, with two biſhops and four ſaints; by Gaudentio di Ferrara.
The Virgin with Chriſt ſtanding naked, by Pietro Perugino.
The Virgin ſitting with Chriſt in her lap.
The Virgin with Chriſt and Saints, large; over a door: by Pietro Perugino.
S. Jerom receiving the communion—and a Charity, both by Annibale Carracci.
The preſentation of Chriſt in the temple, by Fra. Bartolommeo.
Chriſt with the woman taken in adultery, by Gaudentio di Ferrara.
S. John Baptiſt, naked, with the croſs; Salviati.

province, on the pedeſtal. On each ſide are the rivers Nile and Tiber, in Greek marble. In the apartments above there is a room painted in freſco by Cavalier d'Arpino; in ſix pieces, repreſenting the firſt great events of the Roman hiſtory. The next room is painted by Tommaſo Laureti: and here are buſts of Julius Cæſar, Hadrian, Caracalla, &c. On two columns of verd-antique, the head of Severus and another. The wolf, with Romulus and Remus, in white marble. In the antichamber next to this, the frieze is painted in freſco by Volterrano: here is the famous wolf in bronze, ſuppoſed to be that which was ſtruck with lightning at the death of Julius Cæſar; the ſhepherd Cneius Martius extracting a thorn from his foot, and one of the Camilli, ſtatues in bronze; the buſt of Lucius Junius Brutus, ſon of Marcus. In the fourth room are the Faſti Conſulares: over the door the head of Mithridates in baſſorilievo, a Veſtal and Diana. In the fifth room are ſeveral buſts—Sappho, Socrates, &c. A painting of the holy family, by Giulio Romano. In the Stanza dell' Ercole, Annibale Carracci has painted in freſco the exploits of Scipio in the frieze. Here are ſtatues and buſts of Appius Claudius, Cicero,

Landſcape, with Hercules and a lion, by Domenichino.
Virgin, Chriſt, and two angels; Andr. del Sarto.
Chriſt with the adultereſs, a phariſee, and two other heads; by the ſame.
Slaughter of the Innocents, by Polembourg.

Virgil,

Virgil, Galba. Statue of Hercules in bronze. Buſts of a Bacchant, and Alexander the great. Pallas, Lucretia, Meſſalina. In another room, freſco by Pietro Perugino. Statues of Silence, Cybele, and Ceres. Buſts of L. Cornelius, and Hadrian.

Hence you come to the building erected by Benedict XIV. for the pictures which he purchaſed of the Sacchetti and Pio families. They are in two large rooms, and few of them are capital *.

In the court on the left hand, where the Conſervator's palace is, the moſt remarkable things are, the feet and one hand of a mutilated coloſſal ſtatue of Apollo, ſuppoſed to have been 41 feet high; the great toe meaſures 37 inches round. A lion tearing a horſe, repaired by Michelangelo.

Two captive Bulgarians, in pietra di paragone.

Coloſſal head of Commodus, in bronze.

Coloſſal head of Domitian, in Greek marble.

Statue of a Bacchant, ſeems modern.

At the foot of the ſtaircaſe, by which alſo you go to the picture gallery, is the famous roſtral column, ſaid to be erected in the forum in honour of Duilius, who gained the firſt naval victory over the Carthaginians. It is ſo perfect, that one cannot but doubt its antiquity, conſidering that it ſtood in the open air. The pedeſtal, on which is the inſcription, is certainly antique, and much worn.

* See page 196.

On the oppoſite ſide is the Muſeum, the beſt in Rome for buſts, inſcriptions, and ſarcophagi; with ſeveral fine ſtatues.

At the end of the court, oppoſite to the gate, lies Marforio, a cumbent ſtatue of the Rhine, as it is commonly called; it appears to be the ſtatue of ſome river god; but the ſymbols being wanting, its name cannot be aſcertained. It is vulgarly called *Marforio*, becauſe it was contiguous to the *Foro di Marte*. Two terms in form of ſatyrs, are on the ſides; and two others, a man and a woman. A curious bas-relief of three ancient faſces, and another of Saturn and Rhea. Over the doors, heads of Philoſophers. Under the portico, two large Egyptian idols, one of red granite, the other of baſalt. A large ſarcophagus, of Alexander Severus, and his mother Julia Mammæa, (who were among the firſt exceptions to the cuſtom of burning) with good bas-reliefs on it. A coloſſal ſtatue of Pyrrhus, king of Epirus; and ſome other ſtatues. A column of oriental alabaſter.

In a room at the foot of the ſtaircaſe a fine collection of Egyptian deities in baſalt, and granite, found in Hadrian's villa.

On the ſtaircaſe is a curious plan of ancient Rome, on twenty-one pieces of marble. It was the pavement of the temple of Romulus and Remus in the via ſacra, and is as old as the time of Alexander Severus. Bas-reliefs of the hiſtory of Marcus Aurelius;

Aurelius; and a curious one of Curtius leaping into the gulph. The elder Fauſtina and Juno, ſtatues.

The apartment above conſiſts of ſix rooms, and a gallery.

The Vaſe room, ſo called from a fine vaſe of white marble, with an antique round altar for a pedeſtal. The walls are covered with inſcriptions. Here are five ſarcophagi. The maſk of a ſatyr. Three ſtatues, of a muſe, cupid, and an attendant at the baths.

Hercules' room. A large Apollo with his lyre, leaning on a griffon. Pſyche. Agrippina ſitting. The hunter Polytimus, with a ſtaff and hare. Cupid and Pſyche embracing. Antinous, fine features without expreſſion; the legs, hands, and one arm, modern. A Menade, or old drunken prieſteſs of Bacchus, holding a flaſk, and her head thrown back. Three buſts. A female term. Two piping Fauns. Hercules, a term. Mars and Venus. Hercules burning the hydra's heads. Three boys, with a gooſe, maſk, and ſerpent.

Sala grande. Above thirty antique ſtatues, and a great number of buſts. The dying Gladiator: countenance vulgar, as it was; expreſſion fine; body admirable: one arm reſtored by Michelangelo.—Falling Gladiator, the body and head only antique. Two Centaurs, in paragon marble, very excellent: the cupids are gone, and are in the Borgheſe.

Borgheſe. A tall Oſiris, in white marble. Clemency. Venus. Leda. Faun. Apollo. Amazon, very excellent. Diana. Muſe. Prieſteſs, with a vaſe. Juno. Faun, with a lion's ſkin and flute. Marius, a conſular figure ſtanding, with the fierce, penetrating countenance he is ſaid to have had. Auguſtus. Ceres. Young Antinous. Hadrian naked, in the character of Mars. Apollo. Julia Pia, as a veſtal. An Egyptian prieſteſs, with the ſiſtrum and lotus. Ptolemy. Marcus Aurelius. A *pleureuſe*, or weeper at a funeral, with a lacrymatory. Pallas. Hygieia. Muſe. Harpocrates. —A coloſſal ſtatue of Innocent X. ſitting; in bronze, by Algardi.

Stanza di Filoſofi. Statues of Zeno, a gladiator, &c.

Buſts. Metrodorus and Epicurus, as a Janus. Aſclepiades. Plato. Hiero. Pindar. Leodamas. Lycias. Pythodoris. Archimedes. Virgil. Diogenes. Ariſtomachus. Pythagoras. Lucius Apuleius. Theophraſtus. Ariſtotle. Agatho Erythræus. Heraclitus. Alcibiades. Carneades. Socrates. Ariſtides. Hippocrates. Seneca. Dionyſius of Utica. Marcus Aurelius; and many unknown; 103 in all.

Two ſtatues, a ſon and daughter of Niobe.

Over the door, a bas-relief of the death of Meleager; and in the room ſeveral others.

Stanza

Stanza di Imperadori. Statue of Flora, found in the Villa Adriani: a pretty figure, with good drapery, but not equal to the Farneſe. Venus iſſuing from the bath, the beſt ſtatue of her in Rome; the noſe, right hand, and two fingers of the left, modern. Statue of Herculus Aventinus, an overgrown boy, in baſalt. Eighty-three buſts of Emperors, Empreſſes, &c. A fine buſt of Jupiter. Several baſſorilievos.

Gallery. The walls covered with inſcriptions. Statues of Jupiter and Æſculapius, in *marmo bigio.* Sylla ſitting, on an altar dedicated to Hercules. Jupiter is on a round altar, with figures of Apollo, &c. Agrippina ſitting. Ceres alſo ſitting, on an altar with feſtoons and inſtruments of ſacrifice. Buſts of Trajan; Scipio Africanus; a Muſe; Juno, coloſſal; Antoninus Pius; Marcus Agrippa, &c. A ſmall urn with bacchanals; and other urns, vaſes, altars, &c.

Miſcellaneous room. Ancient inſcriptions on the walls. The chief things here, for there are many, are a Faun holding up a bunch of grapes; at his feet a goat upon a baſket, in *roſſo antico.* Diana triformis in bronze. A ſmall ſtatue of an old Satyr.—Buſts of Ariadne; Alexander the great; Jupiter Ammon; Domitius Oenobarbus; Sylvanus; Bacchus. Gabriel Faerno, by Michelangelo. A beautiful bronze vaſe, found in the port of Antium.

tium.—Pigeons on a vaſe, a moſt beautiful ancient moſaic.

The VATICAN is a vaſt palace *, and very irregular, having been built at many different times. I ſhall not pretend to deſcribe any thing but what highly merits the attention of a ſtranger.

One of the courts has *loggie*, or open galleries, and three orders—doric, ionic, and corinthian: the architect Bramante. The upper *loggia* is painted with the ſacred hiſtory from the creation, on the ceiling; and on the walls with arabeſques, in a wonderful fine taſte, by Raffaelle's ſcholars †, from deſigns of their maſter's. Theſe freſcos being on walls expoſed to the open air, have ſuffered conſiderably, and moſt of the hiſtorical ſubjects have been more or leſs repaired.—Some of the beſt are —the Creation; the Angel driving Adam and Eve out of Paradiſe; Lot and the three angels; Lot and his daughters going from Sodom; Joſeph ex-

* There are 13,000 rooms in it, according to Bonanni; but in this account he muſt include the cellars, &c. Venuti makes them 11,500. Keyſler ſays there are 12,524 rooms, 11,246 chambers, and 22 courts. Richard gives it only 4422 rooms.

† Giulio Romano, Perino del Vaga, Franceſco Penni, ſurnamed il Fattore, and Giovanni di Udino. The accounts of what Raffaelle himſelf executed are various. Richardſon ſays, only the figure of Eve, whereas De La Lande attributes the ſix firſt hiſtories to him, with the baptiſm and the laſt ſupper.

plaining

plaining Pharaoh's dreams; finding of Moſes; Moſes ſtriking the rock; and the judgment of Solomon.

From this *loggia* you enter an apartment of four rooms, called *le ſtanze di Raffaelle*, wherein are the firſt works in freſco painting which the world can boaſt *. They are much injured by time, damp, and ſmoke.

In the hall of Conſtantine are four large pieces— 1. Conſtantine's viſion. 2. His victory over Maxentius. 3. His baptiſm, by Pope Silveſter. 4. The donation of Rome to the ſame Pope. The two firſt of theſe are by Giulio Romano; the two laſt by Giov. Franceſco Penni; from deſigns of their maſter Raffaelle. The ſecond is incomparably the beſt.

In this room, at one end of the battle, is a moſt admirable figure of juſtice, by Raffaelle's own hand; as is alſo that of Mercy.

In the next room are four large pieces. 1. Incendio di Borgo, or the fire in the ſuburbs of Rome extinguiſhed by Leo IV. This has been retouched. 2. The victory of the ſame Pope over the Saracens at Oſtia. 3. The juſtification of Pope Leo III. 4. The coronation of Charlemagne, a collection of fine portraits. The ceiling is by Pietro Perugino.

* They are deſcribed at large by Bellori, and others.

In

In the third room, the four principal pictures are—1. Heliodorus driven out of the temple by angels under Onias: dated 1514. Raffaelle has introduced an episode of Pope Julius II. brought into the temple. 2. Attila coming to destroy Rome, restrained by S. Leo the great: dated 1514. Leo X. is here represented under the character of Leo I. 3. The miracle of Bolsena: dated 1512. 4. S. Peter delivered out of prison by the angel; a most singular picture for effect. It has three lights—from the angel—from the moon—and from the moon and torch: the angel is all effulgence.

In the ceiling of this room, among boys, little stories and grotesque ornaments, done by painters who worked here before Raffaelle, are four scripture stories, corresponding with the larger works. 1. God appearing to Moses in the burning bush. 2. Noah returning thanks for being preserved from the deluge. 3. The sacrifice of Abraham. 4. Jacob's dream.

In the last room, called *la camera della Segnatura*, are also four principal pictures—1. The dispute of the doctors concerning the Eucharist. 2. The school of Athens; for composition, and variety and justness of expression, unrivalled. 3. Mount Parnassus, a picture full of beauties. 4. Justinian giving the digests to Trebonian: and Gregory IX. under

under the figure of Julius II. giving the decretals to an advocate.

Beſides theſe, the four cardinal virtues are painted over the windows: and on the ceiling are four rounds, the ſubjects of which correſpond with the four principal pictures. 1. The temptation of Adam. 2. A woman looking on a globe. 3. The judgment of Solomon. 4. The ſtory of Marſyas. To repreſent Theology, Philoſophy, Juriſprudence, and Poetry.

The ſurbaſes of the rooms, and ſome windows, are painted in chiaro-oſcuro, by Polidore Caravaggio; as great a maſter in his way as Raffaelle was in his.

Bernini's great ſtaircaſe leads to the *Sala regia*, painted with large hiſtories. The entry of Gregory XI. into Rome from Avignon, by Vaſari, is the moſt eſteemed *. This hall is a kind of veſtibule to the Siſtine and Pauline chapels.

The

* The others are—

Charlemagne reſtoring the patrimony to the church, by Taddeo Zuccheri.

Gregory IX. excommunicating the emperor Frederic II. by Giorgio Vaſari.

Pepin, king of France, regaining Ravenna to the Roman ſee, by beating Aſtolfo king of the Lombards; by the ſame.

Peter, king of Arragon, coming to Rome to do homage to Innocent III. by Livio Agreſti.

Otho

The *Siſtine Chapel* is chiefly remarkable for the laſt judgment, by Michelangelo Buonarroti, which fills the eaſt end: there is great confuſion in this immenſe work, but ſome detached parts of it are very fine. The ceiling is alſo painted by him, and has ſome things of great merit; no man can ſee the Eternal diſentangling the chaos, which is near the upper end of the room, without awe and aſtoniſhment.

On the walls are ſix hiſtories on each ſide from the old teſtament, by Pietro Perugino, and other old painters.

In the *Pauline Chapel* are alſo two large pictures, by Michelangelo; the crucifixion of S. Peter, and the converſion of the gentiles: theſe are ſaid to be his laſt works. The ceiling is by Federigo Zuccheri; and the fall of Simon Magus, with other hiſtories, are by Lorenzino Sabatini da Bologna.

Otho I. reſtoring to the church the provinces he had ſeized, by Marco da Siena.

Gregory II. forcing Luitprand to confirm a former donation to the church; by Orazio Sammachini.

The Emperor Barbaroſſa at the feet of Pope Alexander III. by Salviati.

The victory over the Turks at Lepanto, by Vaſari.

Gregory VII. abſolving the Emperor Henry IV. by Taddeo and Federigo Zuccheri.

Maſſacre of the Huguenots, by Vaſari.

The

The Vatican *Library* is in form of a T. In the veſtibule are ſome landſcapes by Paul Brill. The principal gallery is upwards of 200 feet long, and about 52 feet wide. The collection of books conſiſts of the ancient library of the Popes; that of the dukes of Urbino, of Heidelberg, and of queen Chriſtina. Clement XI. enriched it with ſyriac and arabic manuſcripts: and Benedict XIV. gave the manuſcripts of Ottoboni, and Marcheſe Aleſſandro Capponi. This library is not ſo remarkable for printed books as for manuſcripts: of the former there are perhaps about 30,000 volumes; of the latter upwards of 40,000. Being all in cloſe preſſes, they are wholly concealed from the eye: theſe preſſes are low, and painted on the outſide.

Beſides the books, there is a fine column of oriental alabaſter; a noble collection of etruſcan vaſes, a *muſeum chriſtianum*, conſiſting of antiques, moſtly relative to chriſtianity; medals, and other curioſities. There are alſo ſome little pictures of high antiquity—an original portrait of Charlemagne on ſtucco. Eight little pieces, among which one by Cimabue of a virgin and Chriſt; and another by Giotto, which is a ſcripture hiſtory in three compartments. Many old greek paintings antecedent to the times of thoſe maſters who are generally reputed the reſtorers, if not the inventors of the art; but who evidently copied the

greeks, and improved upon them. Among others here is S. Theodore, *in Muſivo XI. Seculo.* Theſe are in cabinets, in one of the ſide galleries: at the end of which is an elegant little room fitted up with the fineſt marbles, and a beautiful ceiling, by Mengs; and beyond this another room, on the ceiling of which are three actions of Samſon, by Guido.

The *Belvedere* communicates with the Vatican by an open gallery. Here is that noble repoſitory of antique ſculpture, called the Clementine Muſeum *; and the preſent Pope has fitted up a ſet of apartments, worthy them and him, for their better reception †.

In the niches of a portico ſurrounding a ſmall open court, is the famous Apollo Belvedere, and the no leſs famous Laocoon; the former incomparably the fineſt ſingle figure, and the latter the nobleſt group in the world. Apollo is ſuppoſed to have juſt diſcharged his arrow at the Python: his attitude is beautiful, natural, and unaffected; his countenance compoſed and elegant; the workmanſhip of every part exquiſite: he is longer

* See a plan and explanation of the Muſeo Pio. Clementino, in Mercurio Italico, N. 3.)

† I am not able to do this collection juſtice. It was in great confuſion when I was at Rome, on account of the improvements which the Pope was then making.

from

from the middle downwards than nature; but this deviation from the proportion of the human figure adds clearly to his dignity; and upon the whole he has an unſpeakable ſublimity, that inſpires admiration, awe, and reverence. The foot upon which he reſts has been broken, and the hands have been reſtored.

In the Laocoon there is not a feature or muſcle which does not ſhow the deepeſt anguiſh. The father's fleſh is all contracted in conſequence of the poiſon, and his very toes are viſibly affected by it. The youngeſt ſon is fallen down in the agonies of death: the other is not yet hurt, and is looking towards his father; wiſhing to help him, and at the ſame time wanting help himſelf. Two arms of the ſons which are lifted up are ill reſtored by Comaccini. Michelangelo attempted to reſtore an arm of the father in marble; but deſiſted in deſpair to do it juſtice: Bernini put on one in *terra cotta*. Pliny mentions this group, and ſays it was the joint work of three Rhodian artiſts, Ageſander, Polydore, and Athenodorus. None of the ancients have made mention of the Apollo.

In the other niches are a Venus with Cupid. Hercules Commodus, or Commodus in the character of Hercules. Antinous, as it is called; though ſome rather think it to be a Meleager. The Emperor Lucius Verus. Bacchus with a Faun. Ganymede with the eagle. Here alſo is

the famous *Torſo*, or trunk of an antique Hercules, commonly called Michelangelo's ſtudy *.

MONTE

* The other principal things in this collection, for I pretend not to give them all, are—the rivers Nile and Tiber, two cumbent coloſſal figures, with their proper attributes:

Another Meleager.
Hercules young and old.
Cleopatra dying: under this the ſarcophagus of the giants.
Apollo darting at a lizard.
Genius; beautiful character; legs and arms broken off and loſt.
Diana with a dog, ſhooting.
A Faun, Seneca, Venus, Narciſſus, Apollo, and the Muſes.
A Hero in a ſingular habit.
A Diſcobolus; a drunken Faun.
An Amazon; a Satyr and Nymph.
The effeminate Plato, as it is called.
An old man with a fire pot, ſuch as is ſtill uſed in Rome by the common people.
Paris; Silenus; Venus marina with the dolphin.
A Faun in roſſo antico.
Mercury; Neptune; Jupiter.

BUSTS.—Jupiter Serapis; Oceanus.
Pluto in baſalt; Cato, Portia, &c. &c.

ANIMALS.—A ſow and pigs; a goat.
Two fine dogs.
An aſs's head in baſalt, and another in roſſo antico.
A ſheep hanging over a pedeſtal.
A cow in baſalt.
Greyhounds playing.

VASES and COLUMNS.—A vaſe of oriental alabaſter; a vaſe of baſalt; a fine porphyry column, in which there is a mixture of the different ſorts.

Four

MONTE CAVALLO, the Pope's ſummer palace, on the Quirinal hill, has its name from two coloſſal ſtatues, with each a horſe which they formerly held by the bridle. They bear the names of Phidias and Praxiteles; but whoever was the ſculptor, they are certainly grecian, and much the moſt pleaſing coloſſal ſtatues in Rome. That which is aſcribed to Phidias is the beſt. The horſes have great ſpirit, but their necks are too thick, and their heads too little. The bridles are loſt. The preſent Pope has removed the proſtrate Obeliſk near the Scala Santa, and has placed it here, between the two ſtatues and horſes, the pedeſtals of which have been turned corner-wiſe, to make room for it.

The building is round a large court, which is ſurrounded by a portico. A wide double ſtaircaſe conducts to the great hall *.

The

Four columns of giallo antico.
Two of verde antico.
And many fine ones of the different ſorts of granite.

The ancient Moſaics with which ſome of the rooms are paved, are very beautiful. In the garden of the Belvedere is the large Pine of bronze, which Dante mentions in his *canto inferno*. It was on the mauſoleum of Hadrian.

* PICTURES.

The martyrdom of S. Eraſmus, by Nic. Pouſſin.
S. Gregory turning the earth of the coliſæum into blood; by Andrea Sacchi.

The garden is almoſt a mile round: there are ſome ſtatues in it, a grotto, and a Caſino, called the Coffee-houſe, in which are five pictures by Pompeio Battoni, two landſcapes by Orizonte, and two large views of Rome by Paolo Pannini.

Other Palaces.

The palaces of Rome line the ſtreets and ſquares, which thus owe their greateſt ornament to theſe vaſt edifices. The architecture is good in very few; but in many the prodigious extent, united to a magnificence of decoration, is ſtriking: ſuch are the Barberini, Borgheſe, Bracciano, Altieri, and Colonna palaces. In the interior diſtribution, magnificence is the leading feature, to which convenience often gives place.

Palace of the *French Academy* in the Corſo, purchaſed by Louis XIV. and furniſhed with caſts of

A chapel painted in freſco, by Guido—and the annunciation at the high altar, in oil, by him.

S. Petronilia, by Guercino.

S. Sebaſtian, with S. Catharine, and four other ſaints, by Tiziano.

S. George, by Pordenone.

S. Peter crucified with his head downwards, by Guido.

Ecce homo; and David with Saul: both by Guercino.

Transfiguration, by Cantarini: with the genealogy of Raffaelle's family.

Two holy families, by Barroccio.

A dead Chriſt, by Calabreſe.

Martyrdom of S. S. Proceſſus and Martinianus, by Valentin.

all

all the famous ſtatues, &c. It is a pompous building, but in too bad a ſtyle to criticiſe.

The *Albani* palace fronts to the ſtrada Felice and Pia, at the piazza de' quattro Fontane; ſo that it is in one of the fineſt ſituations in Rome. It has a conſiderable library, and many pictures*.

There

* The original coloured ſketch of Raffaelle's transfiguration.
A fine old head, by Guido.
Chriſt with the Magdalen, by Barroccio.
Ecce homo, by Leonardo da Vinci.
Chriſt taken down from the croſs, by Vanderwerff.
Head of Chriſt, by Lodovico Carracci.
Antonius Santius, Raffaelle's father; by Raffaelle; dated 1519.
A landſcape, with a fine group of figures in front; by Salvator Roſa.
Two ſketches, by Andrea Sacchi, of his old men in the picture at S. Romualdo.
The Virgin with her hands claſped together; by Guido.
S. Francis, in a landſcape, by Paul Brill.
Two pieces of perſpective, one of the arch of Conſtantine; by Palermitano.
Guido's portrait, by himſelf.
David with the head of Goliath, by Guercino.
Holy family with angels, by Albano.
Marriage of S. Catharine, by Parmegiano.
Peter denying Chriſt, by Guercino.
The nativity, &c. an old altar-piece, by Pietro Perugino.
Virgin crowned by angels, with Chriſt and S. John; by M. A. Caravaggio.
A præſepe, by Cimabue.
Chriſt in the garden, ſmall; by Pietro Perugino.

There is alſo a collection of drawings by the Carraccis, Polidore, Lanfranco, Spagnoletto, Cignani, &c.

The *Altieri* palace is one of the largeſt in Rome. It is plain on the outſide, and a remarkably good piece of brick work. The architecture of the court is by Antonio Roſſi. The ſtaircaſe is grand. The chapel is painted by Borgognone. The library of Clement X. is in this palace, rich in manuſcripts, medals, &c. The princeſs's apartments conſiſt of ſeven noble rooms, well furniſhed. In the bed-chamber are two of Claude Lorrain's landſcapes; both fine, but in that wherein Æneas is landing in the Tiber, the water is not good; the other, which repreſents the temple of Veſta at Tivoli, and a view of the Campagna, is deſervedly eſteemed his *chef-d'œuvre*. In this room is a dead Chriſt, two angels and the virgin lament-

A pietà, by Michelangelo Buonarroti.
Virgin and child, ſmall; by Albano.
Holy family, by Giulio Romano.
The ſame ſubject, by Barroccio.
Two drawings of feaſts of the gods, by Giulio Romano.
A good Roman Charity, by Caravaggio.
Juſtice, by Raffaelle.
Two good Baſſans, over two doors.
S. Sebaſtian, with one dreſſing his wounds: Caravaggio.
Judith with her maid, and the head of Holophernes; by Caravaggio.
A man holding a globe, by Mieris.

ing;

ing; a ſmall, admirable piece, by Annibale Carracci *.

The *Barberini* palace is on the extremity of the Quirinal hill. It is very large, and is ſaid to have 4000 rooms in it. Bernini built it for Urban VIII; and the two ſtories, where are the doric, and the ionic columns over them, are well executed; the ruſtic, and the doric ornaments about it, are very good. The upper part of the front was finiſhed by Borromini, and is very bad. The great depth

* *In the Cardinal's Apartment.*

Joſeph explaining the dreams of the butler and baker, by Salvator Roſa.
Four little heads of children, by Vandyck.
Virgin and dead Chriſt, ſketch; by Andrea Sacchi.
Holy family, by Saſſo Ferrata.
A little portrait of S. Filippo Neri, with a child; by Tiziano.
Chriſt going to Calvary, by Salvator Roſa.
Coliſeum by Viviano, reſtored according to the deſign of Fontana.
Animals, by David of Antwerp.
Landſcape, by Both.
Portrait, by Leonardo da Vinci.
S. Filippo Berrici, of Florence, preaching; by Carlo Maratti.

In the Prince's Apartment.

Dead Chriſt, by Rubens.
Lucretia, ſaid to be Guido.
Sibyl, by Guercino.
Satyr, and peaſant blowing coals: Salvator Roſa.
A Faun in marble, once a fountain at Albano.

and

and receſs of the upper windows has a tendency to make the corinthian heavier than the doric. The great hall is a moſt noble room for ſize and height; the ceiling is near 50 feet high, and is coved: the paintings on it by Pietro da Cortona are his maſter-piece; and perhaps there is no performance of this ſort ſuperior to it both for colouring and compoſition. In a room adjoining is a ceiling by Andrea Sacchi; it repreſents the divine wiſdom. There is alſo another ceiling by Chiari, repreſenting Plato in the cradle, and the bees playing about him.

Many pictures have been ſold out of this collection; thoſe however which ſtill remain form a conſiderable cabinet *.

The

* Noah and his three ſons. Cain and Abel. Hagar and Iſhmael, a ſketch: all by Andrea Sacchi.

Apollo flaying Marſyas; by Caravaggio.

Eſther and Ahaſuerus; by Guercino.

Four angels; by Parmegiano.

Head of a young man; by Raffaelle.

A ſmall landſcape, by Claude Lorrain; view of the lake of Albano and Caſtel Gandolfo. There are alſo three more ſmall ones, and two large, by him. And ſome by Both, excellent.

Death of Germanicus, by Nicola Pouſſin! irrecoverably injured.

Cardinal Corſini, by Guido, full length; executed in Moſaic in the Corſini chapel.

The famous Magdalene, by Guido. There is another not quite ſo large.

The four evangeliſts, by Guercino.

Modeſty

The library is in the upper ſtory, 197 ſteps leading up to it: they pretend that there are 60,000 volumes of printed books, and 9000 manuſcripts. The great room is 100 feet long, 34 broad,

Modeſty and virtue, heads: Leonardo da Vinci.
The daughter of Herodias, with S. John's head; a capital picture, by the ſame.
Raffaelle's miſtreſs, by himſelf.
A copy of the ſame, by Giulio Romano.
S. Jerom reading, by Spagnoletto.
A young man cheated by gameſters; by Michelangelo da Caravaggio.
Joſeph and Potiphar's wife: Carlo Cignani.
The Magdalene; by Andrea Sacchi.
S. Veronica; by Guido.
Judgment of Paris; by Giulio Romano.
Ten Baſſans.
Feaſts of the gods, &c. large paintings; by Romanelli.
Dives and Lazarus, a ſketch; by Paolo Veroneſe.
Sketch of an annunciation; by Baroccio.
A little withered old man; by Rembrant!
Eſpouſal of S. Catharine; by Parmegianino, after Correggio; the original at Capo di monte.
Sketch of a cardinal; by Guido.
A little landſcape; by Wouverman.
Two angels lamenting over Chriſt; by Guercino.
Many Brueghels, but not capital.
Holy family; by Carlo Maratti.
Another; by Andrea Sacchi.
Virgin and child; by Guido.
A cardinal; by Domenichino.
A head; by Guercino.

Sketch

broad, and 20 high, with a coved ceiling. There is a cabinet of medals, antique gems, bronzes, &c. The family jewels are kept in a large cabinet, and form a kind of *regalia*.

In the *Bolognetti* palace, fronting the piazzi di S. Marco, the apartment commonly ſhown conſiſts of ſeven rooms, all about 28 feet by 24; the gallery is only 24 by 14, and 20 feet high: there is not a tolerable ſtatue in it *.

The

Sketch of S. Eraſmo, by Pouſſin.
A landſcape, by him, not finiſhed!
Virgin, child and S. Catharine, by Paolo Veroneſe.
A portrait, by Tiziano: three heads above, and child underneath in a white drapery.
Portrait of one of the Giuſtiniani family, by Pietro da Cortona.
Roma triumphans, a large figure, with a victory in one hand, and a ſceptre in the other, painted in freſco, and antique.
Rape of Europa, an ancient moſaic.
Many *Statues* and *Buſts*, far from capital; the former chiefly coloſſal.
The drunken faun aſleep, an admirable Greek ſtatue; the legs and arms by Bernini.
A Juno, remarkable for the drapery.
A ſick ſatyr lying on his back, by Bernini: in the hall.
Buſts of Marius, Sylla, and Scipio Africanus, of Cardinal Barberini; by Bernini.
A bas-relief of the death of Meleager.

* PICTURES.

Two pieces of birds and hunting, by Roſa di Tivoli.
Portrait of a ſurgeon at Bologna.
S. Peter. Venus, a ſatyr and cupid.

The celebrated *Borgheſe* palace is very bad architecture, both within and without: a vaſt extent of front, without any break, order, or elegance. It is all of brick ſtuccoed. The great court has double porticos, ſupported by 100 granite columns, and an ugly building over them, that looks too heavy for what holds it up.

It is ſaid that there are 1700 pictures in the apartments; but they are moſtly in bad lights, in bad frames, and ſome of the beſt worm-eaten. It is the firſt collection in Rome for the old maſters; and having been made all at once, there are no modern pictures; and only one, which is by Pietro da Cortona, ſince Guido. There are ſix or ſeven

Virgin, child and Joſeph. All by Ann. Carracci.
Portrait of Lodovico Carracci, by himſelf.
Charity with three boys, and Europa on the bull; both by Albano.
S. Peter crucified. Abraham putting away Hagar and Iſhmael: by Luca Giordano.
Sharpers, and Joſeph explaining the dreams; by Caravaggio.
Magdalene; Pharaoh, and his daughter preſenting Moſes to him. Original ſketch of Bacchus and Ariadne, ſmall: the picture itſelf loſt in going to Spain. Guido.
Angelica and Medoro, by Eliſabetta Sirani.
Venus and Cupid, by Franceſchini.
A nativity, by Saſſo Ferrata.
A doge, by Tintoretto.
Holy family, by Rubens.
Holy family, by Baroccio.
A crucifix, by Algardi, in bronze; far the beſt in Rome.

undoubted

undoubted Raffaelle's, and ten or twelve Tiziano's; but no good landſcapes, and not more than four in the whole*.

The

* Diana, with her nymphs, ſhooting; by Domenichino.
S. Jerom; by Guido.
Portrait of Sebaſtiano del Piombo, in the manner of Tiziano; and the cardinal preſenting him with his office, in the manner of Raffaelle; both by Sebaſtiano del Piombo.
A dead Chriſt, by Raffaelle, in his beſt manner.
S. Cecilia; by Domenichino.
S. John, by Giulio Romano, after Raffaelle.
Venus attired by the Graces: Tiziano.
A ſketch of Raffaelle's transfiguration.
Virgin Mary bruiſing the ſerpent; by Caravaggio.
Chriſt among the doctors; by Leonardo da Vinci.
A dead Chriſt; by Annibale Carracci.
Luther; by Holbein.
Madonna, S. Francis, and S. Jerom: Pietro Perugino.
Æneas and Anchiſes; by Barroccio.
S. Cecilia; by Corregio.
A ſaint led to martyrdom; by Andrea del Sarto.
Titian's ſchool-maſter, ſitting in a chair.
Leda; by Leonardo da Vinci.
Tiziano and his miſtreſs; by Tiziano.
Four rounds; by Albano.
Venus blinding Cupid, whilſt two women ſteal his bow and quiver; commonly called the three Graces.
Minerva naked; by Paolo Veroneſe.
David with Goliah's head; by Caravaggio.
S. Cecilia, by Raffaelle, in his firſt manner.
Cardinal Borgia and Machiavelli; by Raffaelle.
A Chriſtian charity; by Guercino.
Two little Magdalenes; by Ann. Carracci.

Dead

The front of the palace of the *Cancelleria* is by Sangallo, and very well upon the whole; though the pilaſters are too high for their diameters. The orders are doric, and two compoſites, with a good entablature. The church is part of the front, with three ailes, and lofty; but plain, without any ornament.

The *Colonna* palace, fronting to the ſquare of the twelve apoſtles, is of great extent; and the apartments are magnificent, and handſomely fitted up. They are full of pictures by the beſt maſters. The gallery is one of the fineſt and richeſt in Europe (139 feet long, 34 broad,

Dead Chriſt, with two angels; by Guercino.
Temptation of S. Antony; by Ann. Carracci.
Chriſt carried to the tomb; by Raffaelle.
Marriage of S. Catharine; by Parmegiano.
Coronation of the Virgin; by Ann. Carracci.
Drawings; by Giulio Romano.
Drawing of the battle of Conſtantine; by Raffaelle.
Holy family; by Andrea del Sarto; in Don Paolo's apartment.
There are two fine buſts of Antoninus Pius and Hadrian; a famous crucifix by Michaelangelo, &c. &c.

In this palace are ſome ſlabs of white marble, ſaid to have been cut from the cornice of ſome ancient building, which are elaſtic. One of them is kept unſet, to ſhow its elaſticity. If one end is ſet on the ground, and it is ſhaken whilſt held at the other end, it will vibrate like a board, and return to its firſt poſition with a cracking ſound.

and

and 70 high), and has ſome very capital paintings *.

The upper apartment has been lately fitted up, in a neat rather than a ſplendid manner; and there

* *Gallery.*

Sacrifice of Julius Cæſar; by Carlo Maratti.
Adam and Eve; by Domenichino.
A plague; by Pouſſin.
A large landſcape; by Nicola Pouſſin.
A pietà; by Guido.
Europa; by Albani.
Ecce Homo; by the ſame.
Boys; by Rubens.
Virgin with the infant Jeſus, S. John, two Saints, and two female Saints, by Raffaelle.
Landſcapes by Claude Lorrain and Pouſſin.
The prodigal ſon—the entombing of Chriſt—and the Magdalene dead; by Guercino.
Holy family, by Parmegiano.
Death of Regulus; by Salvator Roſa.
Herodias, by Guido.
Cephalus and Procris, and Ganymede with the eagle, both by Tiziano!
A ſketch of the Martyrdom of S. Peter, from the picture at Venice, which is eſteemed Tiziano's beſt hiſtorical piece.
Two fine portraits, in one piece, by Tintoretto.
Venus and Cupid, by Paolo Veroneſe.
Holy family, by Andrea del Sarto.
St. Lucia, by Palma il vecchio.
An aſſumption, by Rubens.
S. Francis—flight into Egypt, both by Guido.
David with the head of Goliath, by Guercino.
The Virgin, S. Margaret, and ſeveral other Saints, by Parmegianino.

A hunting

there are a few good pictures in it. Here is alſo a cabinet ſtudded with precious ſtones, which belonged to K. Charles I. and was ſold by Cromwell to Cardinal Mazarin, whoſe niece married into the Colonna family.

The gardens, on the ſide of the Quirinal hill, are in a bad taſte.

The *Corſini* is a noble palace, without architecture; 22 windows in front, a fine ſuite of rooms,

A hunting and a battle, by Borgognone.
A man drinking out of a glaſs, by Tiziano.
A peaſant eating beans, by Tintoretto.

Cardinal's apartment.

Many ſmall cabinet pictures.
Magdalene, by Guido.
Virgin, by Saſſo Ferrata, &c.

In a room on the ground floor.

Seven marines, freſco, by Tempeſta.
Seven landſcapes, by Pouſſin.
A large piece of architecture, by Lucheſini, Paolo Pannini's maſter.
A little picture of ruins, by the ſame hand.
Apollo and Daphne, by Pouſſin.
Sixty-ſix landſcapes, by Orizonte.

Above ſtairs.

Ceiling of the great hall, by Lanfranco.
S. Margaret, by Guido.
Herodias carrying the head of S. John, by Tiziano.
Angels appearing to the ſhepherds, by Berghem.
David, by Guido.

and a large garden, part of which is on the Janiculum, and commands one of the nobleſt views in Rome. The library is well diſpoſed and public. It conſiſts of four rooms, 24 feet ſquare, and 16 high, in one of which is a large collection of prints and drawings, three others for new books, and a gallery about 70 by 20. There is alſo a gallery of pictures by the beſt maſters *.

The

* Holy family, by Baroccio.
A remarkable hare, by Albert Durer.
Two boys, by Tiziano.
Head of Chriſt, by Guercino.
Rembrandt, by himſelf.
Noah's ſacrifice, by Nicola Pouſſin!
A large noble landſcape, by him.
Four ſmall landſcapes, by the ſame.
The martyrdom of S. Peter, by Guido.
Holy family, by Murillo.
Landſcape with hunting, by Brughel de Velours.
A butcher's ſhop, by Teniers.
A peaſant, with his pot and pipe, by the ſame.
Jacob travelling with his family and flocks, by Caſtiglione.
Horſes, by Wouvermans.
A woman and child, by Caravaggio.
An old man in profile, by Rubens.
Adoration of the ſhepherds, by Baſſano.
Herodias with S. John's head, by Guido.
S. Francis ſhowing a crucifix, by Ann. Carracci.
Two ſmall pieces, by Rubens.
Eliezer with Rebecca at the well, by Carlo Maratti.
Views of the Campo Vaccino, and Diocletian's baths, by Paolo Pannini.

Chriſt

The *Coſtaguti* palace is remarkable only for four ceilings painted in freſco, by Domenichino, Guercino, Albano, and Romanelli.

The

Chriſt diſputing with the doctors, by Luca Giordano.
A blind fidler, by Mola.
S. Peter, by the ſame.
Birth of the Virgin, by Ann. Carracci.
Chriſt at the well, by Guercino.
Holy family, by Sebaſtiano del Piombo.
S. Andrew, by Calabreſe.
S. Bartholomew, by Lanfranco.
Venus at her toilet, by Albano.
Portrait of Pope Paul III. by Raffaelle.
Portrait of Philip II. and Cardinal Alexander Farneſe, by Tiziano.
Ecce homo, by Vaſari.
S. John Baptiſt, by Guercino.
Chriſt with the Magdalene, by Baroccio.
Chriſt with the woman taken in adultery, by Tiziano.
A head by Parmegiano.
Raffaelle's miſtreſs, by Giulio Romano.
S. Jerom, by Tiziano.
Virgin, Chriſt, and S. John, with angels, by Carlo Maratti.
Virgin and child, by Saſſo Ferrata.
The miſeries of war, in eight pieces, by Callot.
Dead Chriſt, with figures, by Lodov. Carracci.
Portrait of Raffaelle, by himſelf.
Virgin reading, by Carlo Maratti.
The nativity, by Baſſano.
Virgin, child, and cherubs, by Saſſo Ferrata.
The Virgin, by the ſame.
Virgin and child, by Albano.
Ecce Homo, by Carlo Dolce.

The *Farneſe* palace, belonging to the king of the two Sicilies, is the moſt ſuperb in Rome. It

The ſame ſubject, by Guido.
Holy Family, by Baſſano.
Mater doloroſa, and S. John, by Guido.
A fine little Berghem.
A portrait, by Rembrandt.
S. James, walking, by Ann. Carracci.
Magdalene, with a choir of angels, by Franceſchini.
Holy family, by Fra. Bartolommeo.
Another, by Nicola Pouſſin.
Sketch of the crucifixion, by Guido.
S. Andrew adoring the croſs, a ſketch, by Ann. Carracci.
A little portrait, by Raffaelle.
The annunciation, by Michelangelo.
Virgin, Chriſt, and S. John, by Schidone.
Another holy family, by the ſame.
Single figure of the Virgin, full length—Holy family—Another in a large oval—Flight into Egypt. All by Carlo Maratti.
Small holy family, by Michelangelo.
Prometheus and the vulture, by Salvator Roſa.
Marriage of S. Catharine, by Saſſo Ferrata.
A battle piece, by Borgognone.
S. Auguſtin meditating on the myſtery of the Trinity, by Garofalo.
Chriſt with S. John, by Cignani.
The Virgin, by Andrea del Sarto.
Another, by Michelangelo.
The birth and marriage of the virgin, by Pietro di Cortona.
S. Sebaſtian, and other pieces, by Rubens.
Holy family, by Parmegiano.
Portrait of Cardinal Bandini, and other pictures, by Domenichini.
Portrait of a Doge of Venice, by Barroccio.

was built by Michelangelo, except the ſouth front, which is by Giacomo della Porta. In the court are three orders, doric, ionic, corinthian, with open arcades round it.

In the apartments of this now deſerted palace are ſome good ſtatues and buſts. But the great ornament of it is the gallery painted in freſco by Annibale Carracci *.

In

* *In the court.*

The famous Farneſian Hercules, by Glycon; the legs ſo well reſtored by Gulielmo della Porta, that when the originals were afterwards found, Michelangelo did not think it neceſſary to put them on.—Removed to Naples.

Oppoſite to this, another Hercules, of the ſame ſize, ſuppoſed to have been made from deſcriptions given by ancient authors; though ſome hold it to be antique.

A coloſſal ſtatue of Flora; the drapery very much admired: the head, arms, and feet modern, by Gulielmo della Porta. —Removed to Naples.

Another Flora, and two Gladiators.

The great ſarcophagus, found in the mauſoleum of Cecilia Metella, called Capo di bove.

In a little court, behind the palace.

The *Toro Farneſiano*, or prodigious group of Zethus and Amphion, tying Dirce by the hair to the tail of a bull, in revenge for her having robbed her mother Antiopa of their father's love. Though the figures are larger than life, it is ſaid to be all one piece of marble.—Removed to Naples.

On the ſtaircaſe.

Two captive Dacian Kings.

In the *Farneſina*, or little Farneſe palace, Raffaelle and his ſcholars painted in freſco the ſtory of Pſyche, with the aſſembly and banquet of the gods. The gallery in which theſe freſcos are was formerly

In the apartments.

Statues.

Mercury. A Camillus. The ſhepherd Cneius Martius extracting a thorn from his foot: ſtatues in bronze. Statue of a peaſant with game; in a round hat, half-boots, and ſheepſkin coat.

Ganymede reſting on a great eagle.

Hercules and Deianira.

Apollo in black marble, leaning on his lyre.

Bacchus.

Venus crouching, and Cupid playing with her.

Meleager in roſſo antico.

Roma triumphans, coloſſal; porphyry with bronze head and arms.

Buſts.

Caracalla, very ſpirited and characteriſtic.

Mithridates, in a noble animated ſtyle.

Seneca. Salluſt the hiſtorian.

Sarcophagi.

One with a bas-relief of a ſacrifice to Priapus.

Another with Silenus drunk in his car.

Both of white marble.

Vaſe.

With bas-reliefs repreſenting bacchanals, on fluted marble.

Gallery.

Sixty-five feet by twenty; admirably painted in freſco by Ann. Carracci.

In

formerly open, and the colours were much hurt by being expoſed to the air. Carlo Maratti repaired

In the ceiling are three pictures. In the centre, Bacchus and Ariadne, with Silenus, Satyrs, Fauns, &c. on each ſide of this an octangular piece—in one, Paris receiving the golden apple from Mercury: in the other, Pan giving the wool to Diana.

The frieze on both ſides is divided by pilaſters painted, over the real ones: ſo here are three larger, and four ſmaller ſpaces; in the firſt of which are pictures, in the others medallions of a greeniſh tint. On the ſide oppoſite to the windows, the pictures and medallions are, Galatea with Tritons, Nymphs, and Cupids, in the middle. Jupiter and Juno, between the medallions of Apollo flaying Marſyas, and Boreas carrying off Orythia. And Diana with Endymion, between Eurydice carried back to Hell, and Europa on the bull. On the other ſide of the gallery the larger picture is Aurora and Cephalus in a chariot drawn by two horſes, Titan is aſleep, and Cupid with a baſket of roſes is flying in the air. This is between Venus with Anchiſes, and Hercules with Iole; which two pictures have on each ſide their medallions—Cupid tying a ſatyr, and Salmacis embracing Hermaphroditus is with the firſt—Syrinx turned into reeds by Pan, and Leander ſwimming, conducted by Cupid to Hero, is with the other. Theſe pictures and medallions have magnificent accompaniments of terms, boys, ſitting and ſtanding figures of young men, frames, feſtoons, maſks, &c.

At each end are three pictures, one over another. The ſubjects of the two undermoſt, Perſeus and Andromeda—The combat of Perſeus and Phineas. The middle ones are Polyphemus and Galatea—Polyphemus with the fragment of rock, which he is about to hurl at Acis. The little pictures over theſe are, the rape of Ganymede, and Hyacinthus with Apollo.

paired them. Here alſo are ſome ſtatues and buſts*.

The

The prints of this famous gallery are well known, and a large account is given of it by Bellori.

In another room, called the Cabinet.

The choice of Hercules, by Ann. Carracci. At each end of the ceiling, in ovals—Hercules ſuſtaining the globe—and at reſt. Over the door, Circe giving the cup to Ulyſſes—and oppoſite, Ulyſſes tied to the maſt. Over againſt the window are two brothers carrying their parents from an irruption of Mount Veſuvius; and Perſeus and Meduſa. Theſe are all in freſco, except the firſt, which is in oil on canvas. The chiaro-oſcuros are admirable.

* The gallery is painted in freſco, with the hiſtory of Pſyche, by Raffaelle and his ſcholars. The ſtory is from Apuleius, but the painter has taken only the great parts. The two large pictures on the ceiling are the Council and Banquet of the Gods. Beſides theſe, there are four triangles on each ſide, and one at each end, containing the other parts of the ſtory: and two lunettes at each end, with five on each ſide, repreſenting Cupids bearing the ſpoils of the Gods. The arches, triangles, and lunettes, are formed by feſtoons of foliage, painted by Giovanni da Udine, and ſerving as frames to the pictures.

In a room, adjoining to the Gallery.

The Galatea, pretty well preſerved.

Michelangelo ſketched out in one corner, a coloſſal head, in his bold great manner.

Up ſtairs there are other paintings, but of no great account.

Some

The *Ghigi* palace fronts both to the Corſo and the piazza Colonna: it was begun by Giacomo della Porta, continued by Maderni, and finiſhed by Felice della Greca. There is a good library, and a large collection of pictures, but few good ones*.

The

Some of the ſtatues and buſts, which were formerly in the Farneſe palace, are now removed here. The moſt remarkable are, a fine head of Plato, from which Michaelangelo is ſaid to have taken the idea of his Chriſt. The beſt head of Homer now extant. Buſt of Demoſthenes, or, as others ſay, of Solon. A coloſſal buſt of Julius Cæſar. Head of a Veſtal virgin, with her veil. Venus Callipyge. Equeſtrian ſtatue of Auguſtus, &c.

* Cupids, by Baroccio.

Genius burning Cupid's quiver—and, Genius ſleeping, both by Guido.

The Roman Charity—Lucretia—the Magdalene; all by Guido.

Virgin and child, by Guercino.

Chriſt young, with a croſs, and a globe by him—Two Angels uncovering Chriſt—Virgin with Chriſt on a cuſhion; all by Guercino.

St. Peter dictating, by Domenichino.

The flagellation, by Guercino.

A marine, by Claude Lorrain; in the fore ground the rape of Europa.

A very fine landſcape, by Claude, with many figures.

A very fine landſcape, by Salvator Roſa; in the fore ground Io as a cow, and Mercury charming Argus.

Lucretia—the Magdalene; both by Guido.

S. Bruno in the deſart, by Muziano.

The

The *Giuſtiniani* is a vaſt palace, with a ſuite of melancholy, though well proportioned rooms. The collection makes a great figure in print, but the ſtatues and bas-reliefs are chiefly of the lower ages*.

The *Mattei* palace is large, and has four ſtories. Here was a profuſion of ſtatues and bas-reliefs, with abundance of inſcriptions; but the collection has been ſold and diſperſed.

The attributes of the ſoul and body, by Andrea Sacchi! executed at large in the Barberini palace.

Alexander viſiting the tomb of Achilles, by Pietro Teſta.

* The collection is deſcribed in two pompous volumes in folio, under the title of *la Galleria Giuſtiniana.*

Bas-relief of Amalthea giving ſuck to Jupiter, one of the beſt in Rome.

Buſt of Vitellius.

Buſt of Alexander the Great, in black marble.

Buſt of Aurelius, in the ſame.

Statue of Minerva, Greek ſculpture.

Marcellus the conſul, ſitting.

An excellent goat.

Statue of Fauſtina, the younger.

A very large Vaſe, with bas-reliefs.

Ceiling painted prettily in arabeſque, by Zuccharo.

Paintings.

Naked Venus, by Tiziano.

S. Paul and S. Anthony, by Guido.

Chriſt with Nicodemus, by candle-light; by Gerardo della notte.

The palace of Prince *Odeſcalchi*, duke of Bracciano, is the leaſt exceptionable of any modern building in Rome. The pictures which were once here are in France; the ſtatues in Spain; and the gems, &c. diſperſed all over Europe *.

The *Pamfili* palace is large and magnificent, the architecture by Borromini; the front towards the corſo by Valvaſori. It may give ſome idea of the extent of this palace, to know that upwards of 4000 perſons were entertained in it, when Prince Doria, the preſent poſſeſſor, received the archduke and archduchefs of Auſtria, in the year 1780.

The pictures are numerous, but many of them indifferent. This palace abounds particularly in landſcapes †.

In

* I know not what was ſaved out of the wreck of this once famous collection.

M. Dutens mentions a fine cabinet of medals and medallions in bronze; and a beautiful cameo in agat-onyx, ſix inches by four and an half, repreſenting Alexander and Olympia, the work of Pyrgoteles.

† Two landſcapes, by Pouſſin—the firſt with Venus and Adonis —the ſecond with Diana and her nymphs.
Death of Cain, by Salvator Roſa.
Chriſt bearing his croſs, by Giacomo Baſſano.
Two landſcapes, by Alexis, ſcholar of Both.
A landſcape, by Claude.
Its pendant, by Ann. Carracci.
Martyrdom of St. Agnes, by Guercino!

Virgin

In the other *Pamfili* palace, in the Piazza Navona, beſides the great hall, there is a gallery near 100 feet long, the ceiling painted by Pietro da Cortona, and a ſuite of nine handſome rooms. The library is open to the public.

There

Virgin and ſleeping Chriſt, by Guido.
A fine Virgin, by Saſſo Ferrata.
A copy of the Aldobrandine marriage, by Nicola Pouſſin.
The prodigal ſon returned, by Guercino.
The Magdalene, by Domenichino.
Deſcent from the croſs, by Salviati.
Aſſumption of the virgin,
Adoration of the Magi,
Flight into Egypt,
Entombing of Chriſt,
} By Ann. Carracci.
The Magdalene ſitting, by Caravaggio.
The holy family, by Parmegiano.
The virgin ſuckling Jeſus, by Rubens.
Bacchanals, by Tiziano.
A village feaſt, by Teniers.
The virgin adoring the infant Jeſus aſleep, by Guido.
Terreſtrial Paradiſe, by Brughel.
A head, in paſtel—Pan teaching Apollo to play on the flute—S. Peter weeping. All by Ann. Carracci.
Bacchus deſcending from his car to conſole Ariadne for the loſs of Theſeus, by Tiziano.
Abraham and Iſaac, by the ſame.
Adonis aſleep, and Venus fanning him, by Paolo Veroneſe.
The birth of Chriſt, by Albano.
A great academy of muſic, by Valentine.
A group of children fighting, by Geſſi.

A young

There are no leſs than eighteen palaces belonging to this family; ſeven of which are in Rome.

The

A young woman in a bath, liſtening to an old gypſey, by M. A. Caravaggio.
Virgin, child, Joſeph and an angel, by Giorgione.
A young ſoldier, whom an old man attempts to ſtop, by Paſſignani—Richardſon ſays Giorgione.
The Virgin in contemplation, by Saſſo Ferrata.
Hagar abandoning Iſmael, and the angel coming to comfort her, by Calabreſe.
Chriſt before Pilate, by Paolo Veroneſe.
Erminia finding Tancred wounded, by Guercino.
Dædalus tying Icarus's wings, by Andrea Sacchi.
The Magdalene contemplating a death's head, by Feti.
Virgin and child—Adoration of the ſhepherds—both by Parmegiano.
Animals, by Caſtiglione.
Converſion of S. Paul, by Giulio Romano.
Four Baſſans.
Deſcent from the croſs, by Vaſari.
Venus, a ſmall full length, by Giulio Romano.
Portrait of Machiavelli, by Bronzino.
Chriſt, and S. Peter paying the tribute, by Calabreſe.
Holy family and S. Catharine, by Tiziano.
A woman catching vermin, with a pot before her, by Gerardo della notte.
S. Francis, with angels, by Ann. Carracci.
Venus with cupids, in a marine, by Brughel.
A boy playing with a ſheep, by Caravaggio.
Venus and Cupid—Vulcan and his forge—and two other pieces; by Brughel.
Virgin, child, &c. a ſmall picture, by Lodovico Carracci.
Raffaelle's miſtreſs, full length, almoſt naked, by Raffaelle.

Miſers,

The *Rondonini* palace in the corſo, though not ſo large and magnificent as ſome, has apartments as comfortable as any in Rome. It has a collection of ſtatues, buſts, pictures, &c*.

The

Miſers, four figures, by Albert Durer.
Bathſheba in the bath, by Bronchorſt.
S. John with the croſs, catching water, Guido.
A landſcape, with the flight into Egypt—its pendant—a third, with the mouth of the Tiber; by Claude.
S. John kneeling, by Guercino.
Beaſts, by Brughel.
An angel dreſſing the wounds of S. Roch, by Caravaggio.
The nativity, with ſhepherds adoring, by Ann. Carracci.
Dædarus and Icarus, by Albano.
The ſalutation, by Ann. Carracci.
Portrait of Innocent X. by Diego de Silva.
A portrait by Vandyck.
Another, by Holbein.
A ſketch by Corregio.
Several pictures of S. Jerom, by the beſt maſters.
A concert—Pſyche—S. Peter weeping—and a Pieta, in the chapel—all by Annibale Carracci.

* A moſt exquiſite antique Meduſa's head.
A Faun, and a Venus in the bath; well reſtored by Fiamingo.
Buſts of Cato, Julius Cæſar, and Brutus.
Brutus with a ſword, half ſtatue, head only antique.

Pictures.

Four heads in freſco, by Corregio.
An old man with a ſkull, by Aldegraft.
Two landſcapes, by Paul Brill.
The Coliſeo, by Nicola Pouſſin.
A præſepe, by Ann. Carracci.

The

The *Roſpiglioſi* palace, on the Quirinal hill, poſſeſſes one of the fineſt freſcos in the world—the Aurora of Guido. It is the ceiling of a pavilion in the garden. In the palace itſelf, among other landſcapes, is a very fine one by Claude Lorrain, with the Coliſæum, Forum, temple of Concord, and the bay of Naples *.

In

The crucifixion, by Michelangelo.
A ſtorm—and a fog, by Vernet.
A landſcape, by Paul Brill.
Two marines, by Vernet's maſter; and two by one of his ſcholars.
Three marines, by Salvator Roſa.
Four landſcapes, by Vernet.
The battle of Pavia (1522) by Tintoretto.
Martyrdom of S. Bartholomew, by Guercino.
A candle-light, by Baſſano.
Two pictures of the ſtory of Lucretia, by Nicola Pouſſin.
View near Rome, by Paul Brill.
Portrait of Paul Brill, by Vandyck.

* The Aurora, by Guido!
The wall of the pavilion, in which this famous freſco is painted on the ceiling, is covered with bas-reliefs.
Tempeſta painted two friezes, and Paul Brill four landſcapes, in freſco. In two ſalons adjoining are Samſon in the temple of Dagon, the triumph of David, and two other pictures, by Domenichino, painted in his youth.
Perſeus and Andromeda, by Guido.
Sophoniſba, by Calabreſe.
Rinaldo and Armida, by Albano.
Chriſt on the croſs, by Guido.

Eve

In the *Santa Croce* palace are ten good rooms, beſides the great hall, elegantly furniſhed; and there are ſome good pictures in it. As the aſſumption, by Guido. A battle, by Salvator Roſa: and Job on the dunghill, by him. Magdalen, by Guercino, &c*.

Eve giving the apple to Adam, by Giac. Palma.
A holy family, by Simone da Peſaro.
A landſcape, by Claude.
A buſt of Scipio. A ſtatue of Minerva: and many other buſts and ſtatues.

* Job on the dunghill, by Salvator Roſa.
The aſſumption, by Guido! Perhaps the beſt picture by him in Rome.
The four ſeaſons, by Albano: in his beſt manner, but grown rather black.
Herodias, by Guido.
A large landſcape, by Pouſſin.
Two landſcapes, by Salvator Roſa.
Cattle, by Roſa di Tivoli.
Galatea, by Albano.
Europa, by Guido.
A large capital battle-piece, by Salvator Roſa.
Virgin and child—and a fine head, by Guido.
Head of Chriſt, the Magdalen, and other pieces, by Guercino.
Birth, and burial of Chriſt, by Baſſano.
A woman decking a ſtatue with flowers, by Treviſani.
Charity with two boys, by Carlo Cignani: one of his beſt pictures.
S. Jerom ſealing a letter, by Spagnoletto.
Two ſtudies for the laſt judgment, by Michelangelo.

The

The *Spada* palace, by piazza Farneſe, is remarkable for an antique coloſſal ſtatue of Pompey, as ſuppoſed. There is a room painted by Giulio Romano, and his ſcholars: beſides many caſel paintings*.

The

* Beſides the ſtatue of Pompey, a great collection of pictures.

Firſt Room.

David with Goliath's head, by Guercino.
Samſon ſlaying the Philiſtines, by Lanfranco.
The deaths of Antony and Cleopatra, two pictures by Carlo Maratti.
The angel appearing to the ſhepherds—the return of the prodigal—and another, by Baſſano.
Two large pieces of fruit, by Mario.

Second Room.

The viſitation of Eliſabeth, by Andrea del Sarto.
The devil tempting Chriſt, and the woman taken in adultery, by Calabreſe.
S. Jerom, by Michelangelo.
S. John, by Guercino.
Nymphs, by Albano.
Rachael at the well, by Pouſſin.
Cardinal Belardino Spada, a whole length ſitting, by Guido.

Third Room.

S. Anne teaching the virgin to work, by M. A. da Caravaggio.
Chriſt driving the money changers out of the temple, by Calabreſe.
A ſtudent with a ſkull, by Albert Durer.
A landſcape, by Salvator Roſa.

The architecture of the *Caffarelli*, now the *Stoppani* palace, is curious, as being from a deſign of the famous painter Raffaelle d'Urbino.

Palazzo Strozzi is very large; remarkable principally for a cabinet of medals, among which are twelve in gold of the firſt twelve Cæſars; of cameos, intaglios, and ſome paintings *.

The

Other Paintings.

A candle-light, repreſenting the ſeizing of Chriſt in the garden, by Gerardo della Notte.

Dido on the funeral pile, by Guercino; damaged beyond repair; full of faults and beauties.

Antony and Cleopatra at table, by Treviſani.

Eight freſcos, by Zucchari.

The ſacrifice of Iphigenia, by Pietro Teſta.

The rape of Helen, by Guido.

The ſacred fire kept up by the veſtals, by Ciro Ferri.

The ſlaughter of the innocents, by Pietro Teſta.

The market at Naples, during the time of Maſaniello's inſurrection, by Michelangelo delle Battaglie.

The Roman Charity, by Carracci.

St. Jerom, by Spagnoletto.

Eſther and Mordecai, by Guercino.

The repoſe in Egypt, by Caravaggio.

Judith and Holophernes, probably by Guido: copied by Carlo Maratti in the Capitol.

Two landſcapes, by Claude.

The Magdalene, by Guido Cagnacci.

Portrait of Raffaelle, by himſelf, at 12 years of age.

Paul III. the Farneſe Pope, by Tiziano.

* M. Dutens mentions ſome fine engraved ſtones in this cabinet. As, *cameos* of a head of young Hercules, and of Germanicus.

The *Veroſpi* palace in the corſo, otherwiſe inconſiderable, is viſited for a gallery at the back of the court, formerly an open loggia; the ceiling of which is painted by Albano. There is a remarkable harpſichord here, ſo contrived, that by playing on one, you make three others play at the ſame time. Over it is a large and good landſcape, by Gaſpar Pouſſin. In the court is a good ſtatue of Jupiter ſitting, with his thunderbolt *.

The Roman nobility are well bred; the middling rank are addicted to the polite arts, and particularly to poetry; the populace are daring and ferocious. Rome abounds in *improviſatori*, poets who will compoſe and repeat verſes extempore on any ſubject. The ſtudies of the belles-lettres and antiquities are more followed at Rome than the Sciences.

cus. A Centaur ſuckling a young one. A Satyr with two goats. *Intaglios*; another head of a young Hercules, in aquamarine. The famous Meduſa of Solon, in chalcedony. Another Meduſa, winged, in cornelian. The ſuperb *cameo* of Auguſtus, in agat-onyx; ſuperior even to the duke of Bracciano's.

* The ſtatue of Jupiter in the court, is thought to be the beſt of him in Rome.

In the freſco ceiling of the gallery by Albano, the figures are in general ill drawn; and all the large ones in the angles, except that of Jupiter, ill executed. The ſubjects are morning, noon, and night; the ſeven days of the week, &c. The ſmall compartments are the beſt; but ſome of them highly indecent.

La Sapienza is the principal of the Colleges, and as it were the centre of the Univerſity. The building was begun by Leo X. There are eight profeſſors of theology, ſix of civil and canon law, eight of medicine, five of philoſophy, one of belles lettres, and four of the eaſtern and greek languages.

The college of *la Propaganda* was founded by Gregory XV. There are ſeveral profeſſors belonging to it, who give lectures in theology, philoſophy, the belles lettres, and the oriental languages, to the young eccleſiaſtics who are deſigned for foreign miſſions. The building is in a ſhocking ſtyle, by Borromini.

The *Roman* college is a vaſt, heavy edifice, built by Gregory XIII. from a deſign of Ammanati's. This is dedicated to the education of youth; as are alſo the Clementine and Nazarene colleges. Kircher's Muſeum is in the Roman college, and contains, among many other things, a fine ſet of precious ſtones. It was much increaſed by Bonanni, who publiſhed a large account of it. Cardinal Zelada alſo has a handſome cabinet of natural hiſtory.

For the encouragement of learning, there are alſo many public *Libraries* in Rome. That of the Vatican is univerſally known. The other principal ones are in the Altieri, Albani, Barberini, Borgheſe, Corſini, Ghigi, Imperiali, and Pamfili palaces;

laces; at the Sapienza, Propaganda, and Roman colleges; in the convents of S. Agoſtino, Geſu, S. Maria ſopra Minerva, augmented by the library of cardinal Caſanata, S. Silveſtro, &c. Moſt religious houſes of note have conſiderable libraries, which are eaſily acceſſible.

Rome is certainly not a place of amuſement for the gay and diſſipated: no public ſpectacles being allowed, except during the time of the carnival, which laſts from the ſeventh of January to aſhwedneſday. Then indeed they are attended with an ardour unknown in capitals where the inhabitants are under no ſuch reſtraint. Seven or eight Theatres are open; the principal of which are the *Argentina*, *Aliberti*, *Tordinone*, and *Capranica:* the two firſt are appropriated to ſerious operas, the third to plays, and the laſt to burlettas. No women are permitted to appear upon the ſtage, but caſtrati play the female parts. During the carnival there are alſo feſtinos or balls, maſquerades, and horſe races.

But though public diverſions are not uſually allowed, except in carnival time; yet the frequency and pomp of religious functions in ſome degree make a ſtranger amends. Among theſe, that of the holy week takes the lead. On palm ſunday there is a proceſſion of the Pope and Cardinals to the chapel of Monte Cavallo, in order to bleſs the palms. On Monday the famous *miſerere* of Al-

legri is rehearſed by ſelect voices. On Wedneſday the *tenebræ* are performed at five o'clock in the afternoon in the Siſtine chapel, and conclude with the *Miſerere*: which is repeated on Good Friday in all its ſolemnity. On Thurſday, the Pope, after aſſiſting at high maſs, pronounces his benediction from the front of S. Peter's, and then waſhes the feet of twelve poor prieſts, and ſerves them at table. On Eaſter Sunday high maſs is again celebrated by the Pope, and he gives the benediction a ſecond time: in the evening, the cupola, front, and colonnade of the church, are ſuperbly illuminated. There is another grand benediction on Aſcenſion day. On *Corpus Chriſti* day is a magnificent proceſſion; and on this occaſion nineteen pieces of tapeſtry from the cartons of Raffaelle are diſplayed in the cloiſter leading up to the Vatican. On S. Peter's day, June the 29th, there is a grand muſical performance, in the large winter or canonical chapel of S. Peter's; beſides oratorios and other muſic in Chieſa nuova, S. Girolamo, S. Apollinario, S. Cecilia, and other churches. In the evening the cupola of S. Peter's is illuminated, and grand fireworks are played off from the caſtle of S. Angelo. At this time alſo is the ceremony of preſenting the horſe to the Pope from the king of the Two Sicilies.

Beſides theſe conſtant functions, the 8th of September, being the nativity of the virgin, is

celebrated once in ten or twelve years. Soon after the election of a new Pope, his holineſs goes in grand proceſſion to the church of S. Giovanni in Laterano. This is called the *poſſeſſo*, and is equivalent to the coronation at Weſtminſter, or the conſecration at Rheims. And laſtly, once in twenty-five years is the jubilee; which will not be celebrated till the year 1800.

Out of carnival time, except when any functions are going forward, the gay and idle have no reſource but parading in the corſo, and in the *converſaziones* or aſſemblies.

A ſtranger will form no high idea of the beauty of the Roman women from the ſpecimens he ſees in the faſhionable circles; but he will be often ſtruck with the fine character of countenance he ſees in the ſtreets; and perceive a reſemblance between living features and thoſe of the antique buſts and ſtatues.

The common people are in a ferment during all the time of the Lottery, which is drawn eight times a year. Such is the rage for it, that the quantity of bread baked in the city is at theſe ſeaſons conſiderably leſs than uſual: in ſhort, it is the locuſt which conſumes what the caterpillar had left.

The troops which do duty at the pontifical palace, &c. are a regiment of foot of 1200 men, a troop of chaſſeurs of 200, a hundred cuiraſſiers,

and 200 Swiſs foot, armed with cuiraſſes. The infantry is a medley of deſerters from all nations: the cavalry have been moſtly domeſtics to cardinals or noblemen. The whole corps is caſhiered at every new pontificate.

Beſides theſe troops, there is a militia, for every quarter of the city, under their own officers, who are citizens.

Rome has ſome manufactures of ſilk, but the material is bad, and when wrought it is neither ſightly nor ſerviceable. The only articles of exportation are vitriol, muſical ſtrings, beads, artificial flowers, perfumed powders, pomatums, and eſſences, gloves, combs, fans, and ſuch trifles. Medals, ſtatues, buſts, paintings, and *ſtudii* of marbles, make an article of commerce. Holland, Ireland, and Switzerland, ſupply the city with linen; and England with woollen and cotton goods. There is very little caſh in Rome; ſo that payments are moſtly made in paper. There are ſeveral conſiderable banking houſes, which keep the courſe of exchange very high.

Proviſions are plentiful and good; their *vitella mongana* particularly excellent, as is alſo their ſwine's fleſh; the worſt meat is mutton: they have *capretti* or kid, and the veniſon of wild deer or *capreole*, but very lean: porcupine is alſo ſometimes ſold in the markets. Poultry and wild fowl are fine and plentiful. They eat all ſorts of ſmall birds,

birds, down to the wren; and ſeveral birds which we never touch; as hawks, jays, magpies, and woodpeckers. They have a good variety of fiſh, both of the freſh waters, and of the ſea.

The air of Rome is reckoned good for aſthmatic people in winter. The climate is mild, the froſts ſlight, and the ſnow generally melting as it falls. There are ſometimes thick, ſtinking fogs, but they are not very frequent, and generally diſperſe before noon. In ſummer ſome parts of the city are ſuppoſed to be unwholeſome; nor will the moſt indigent perſon ſleep on a ground floor during this ſeaſon. The country about Rome is moſtly flat, and burnt, being covered with volcanic aſhes; the hills are calcareous.

The Villas of the Roman nobility in and near the city are many of them very magnificent. Of the firſt there is the *Aldobrandini*, on the top of the Quirinal hill, remarkable for a fine antique freſco repreſenting a marriage: it is in a pavillion in the garden; and was found in the baths of Titus.

Villa *Lanti* is in a lofty ſituation on the Janiculum, and has a fine command of the city. The houſe is by Giulio Romano.

Villa *Ludoviſi*, on the Pincian hill, is a mile and a half in compaſs, and commands a fine proſpect. The gardens are peopled with buſts and ſtatues. In a *caſino*, on the ſtaircaſe, is a fine coloſſal head of Juno, grecian ſculpture: in the apartment, Pyrrhus,

Pyrrhus, a good bas-relief. Mars repoſing: good proportion and attitude. Another Mars; the head fine. Papirius and his mother; the beſt group in Rome next to the Laocoon. Pætus and Arria, another fine group, but far inferior to the laſt.

In a ſummer-houſe, a fine ceiling, by Guercino; the ſubject, Aurora in her car. In the room over this, another ceiling by the ſame hand—Fame ſounding her trumpet. There is alſo a landſcape, by Guercino, and another by Domenichino. A ſatyr, by Michelangelo.

Villa Mattei on monte Celio, is the pleaſanteſt of any ſituation within the walls. Here were ſtatues, buſts, urns, &c. in vaſt abundance, but they are ſold, as well as the collection of the palace.

Villa Medici, finely ſituated on the Pincian hill, is a large ſpot of ground, but flat; always open to the public. In one of the rooms, the ſtory of Hero and Leander is painted on the ceiling in oil, by Guercino. The gallery is full of marbles, buſts, and ſtatues; but the beſt have been carried to Florence. The back front of the houſe is full of buſts and bas-reliefs; and there are ſome ſtatues of porphyry, and excellent bas-reliefs, in the garden *.

Villa

* *On the outſide of the houſe.*

Two fine lions, one antique, the other by Flaminius Vacca. Cleopatra dying, ſtatue.

Two

Villa *Negroni* is a fine ſpot of ground, with walks ſhaded by cypreſſes and other trees of long ſtanding. There were two excellent ſtatues ſitting in curule chairs, called Marius and Sylla. But this villa has been ſold.

Out of the city the principal villas are—

Villa *Albani*, in a fine ſituation, commanding Tivoli and the Sabina; and unqueſtionably the moſt elegant and neateſt villa in Italy. There are twelve rooms fitted up in the fineſt taſte; and the gallery is the ſum of elegance; the ceiling painted by

Two bas-reliefs, repreſenting the proceſſion to a ſacrifice.

The bas-relief which Salvator Roſa has introduced into his Beliſarius.

Gallery.

The crouching Venus.

Marſyas tied to a tree.

Three of Niobe's children.

Mercury, by Giovanni Bologna.

Silenus inſtructing a young Faun on the flute.

Two antique copies of the Hercules Farneſe.

Ganymede with the eagle.

Apollo ſitting on a ſtump, and playing on the pipe.

Other Apollos in different attitudes; but the famous one is carried to Florence.

Bacchus holding fruits in a goat's ſkin, with a panther by him.

A woman ſitting on a ſea-horſe.

Silenus with young Bacchus—and Mars, both in bronze.

Roma triumphans.

Beſides theſe, and many other ſtatues, here are alſo ſeveral curious altars, with bas-reliefs. But the vaſe, and the beſt things have been carried to Florence.

Mengs:

Mengs: the fineſt thing here is an alto relievo of Antinous, over a chimney, the ſize of life *.

Villa

* This villa was fitted up by the late Cardinal Alexander Albani, and furniſhed at an immenſe expence, during a reſearch of fifty years, with ſtatues, buſts, bas-reliefs, inſcriptions, columns, &c. many of them valuable for their intrinſic excellence, and the whole moſt elegantly diſpoſed.

The front of the houſe is heavy, with a bad ionic. The colonnades are formed by pillars of granite; between which, on one ſide, are placed Emperors, &c. on the other philoſophers, orators, and poets; here are alſo two beautiful vaſes of *alabaſtro fiorito*, ſeven feet in diameter; an Etruſcan altar, with baſſi-relievi, and many other baſſi-relievi, ſerving as pedeſtals to the ſtatues and buſts. The moſt curious ſtatue is that of Domitian.

Through the veſtibule, which is alſo filled with antique marbles, you enter the Chapel, wherein is a profuſion of precious marbles: the altar is a ſarcophagus of red granite.

There are twelve rooms, elegantly decorated with antique bronzes, vaſes, moſaics, large looking-glaſſes, gilding, old japan, &c. Two or three are hung with tapeſtry, made at Rome, and deſigned from the antique; the colours have all the beauty of the Gobelins, with the advantage of much better drawing: the angles between the hangings are finiſhed with pilaſters gilt. The whole is in the moſt elegant order, united with the moſt exquiſite neatneſs.

The gallery is the richeſt in the world, in all ſorts of curious marbles, bas-reliefs, and moſaics, both antique and Florentine, from Raffaelle's arabeſques, interſperſed with antique cameos of aſtoniſhing magnitude: there are four porphyry pillars, the ſurbaſe of alabaſter, and over that verd-antique; and a profuſion of giallo-antico and green porphyry. The ceiling by Mengs, repreſents Apollo and the Muſes.

It

Villa *Borgheſe* is the firſt of them all, whether we conſider the ſituation, or the rarities it contains. It

It would be endleſs to particularize every thing in this prodigious collection. I remarked only the following.

On the ſtair-caſe, a large maſk of red Egyptian marble, which ſerved formerly for a window, the light entering at the mouth.

On the ſecond landing, a bas-relief of Hercules and the Heſperides, very fine, and not unlike Adam and Eve, as commonly repreſented at the tree of knowledge.

A female ſatyr, very ſingular.

A fine Canopus, in baſalt.

A profile of Plotius, very beautiful.

A young Nero; the ſame head as on the medals.

The fine alto-relievo of Antinous!

An Egyptian deity, of alabaſter.

Apotheoſis of Hercules, in white marble.

Bas-relief of a Cyclops, under the character of a Hercules and Faun.

Below ſtairs, alabaſter figures of an enormous ſize.

An ancient landſcape.

A liſt of Euripides's plays, in marble.

A fine buſt of Jupiter Serapis, in green baſalt.

Few of the ſtatues, or bas-reliefs are perfectly entire, but they are put together with the greateſt truth; and there is nothing that does not contribute to embelliſh the place.

Beſides theſe, the number of granite columns is 200, a few red, but moſtly gray. Several alabaſter vaſes. Some porphyry urns. Two noble vaſes, repreſenting the labours of Hercules. Some tables of ancient moſaic. Much black porphyry. Many brick antique friezes.

The gardens are extenſive; laid out in parterres, terraces, and formal walks; decorated with antique ſtatues, fountains and baſins,

It is very near the city; takes in a view of the chief part of Rome, and of all the country as far as Frescati and Tivoli; and has extensive gardens, with a park three miles round, full of inequalities, and woods of evergreen oaks, and pines.

The house is noble, with eight excellent rooms on a floor; the outside charged with ancient bas-reliefs. The inside has lately been fitted up in a superb manner by the present prince. Almost all sorts of marbles and hard stones are to be found in the columns and tables. In statues, it is perhaps second only to the Capitol *.

Villa

basins, arcades and arbours; a building, called the temple of Jupiter, which is a vaulted room, supported by two large columns, one of them is an entire piece of *alabastro fiorito*. There is a *meta*, or starting pillar, probably from the Circus of Flora, of white marble, ten feet high, and ornamented with bas-reliefs. A little antique elephant in basalt. An Egyptian obelisk. And in the middle of the parterre, a large granite basin.

* Relievi on the outside of the house. Curtius leaping into the gulph, alto-relievo.

Five figures giving hands, from which Guido evidently took the idea of the hours in his Aurora.

Life and death of Meleager, from which Nic. Poussin borrowed the composition of his extreme unction in the seven sacraments, and his death of Germanicus.

Female figures strewing flowers at a festival; a custom still common.

The ceiling of the great hall is painted by Rossi, a Sicilian painter, with the triumph of Camillus.

Statues.

Villa *Madama* belongs to the king of Naples, and is deſerted. The ſituation is delicious, and it commands

Statues.

The fighting Gladiator, by Agaſias, the Epheſian, one arm reſtored by Michelangelo.

Silenus and the young Faun; much hurt, but ſtill has great beauties.

A ſervant of the baths, in touchſtone or baſalt, commonly called Seneca; the eyes are onyxes; the figure miſerably emaciated.

A Camillus, or choiriſter: the fleſh of bronze, and the tunic of alabaſter.

Another of the ſame ſort.

The Hermaphrodite; back, hips and legs admirable: the matraſs well executed by Bernini.

A Juno or Dido, porphyry, with fine drapery.

The Centaur vanquiſhed by love!

Two young piping Fauns.

A gypſy; head, arms and feet of bronze; drapery of Parian marble; head-dreſs ſingular.

Another; face, breaſt, arms, legs and feet of bronze; drapery of Oriental yellowiſh alabaſter.

A young Nero.

The boy picking the thorn out of his foot.

Venus impudica.

Fauſtina the younger and the Gladiator.

Auguſtus, head encircled with rays.

Genius, neither male nor female.

Beliſarius.

Coriolanus and Veturia.

The three Graces, a group like that at Siena.

A wolf, in red Egyptian marble, ſuckling Romulus and Remus.

Æneas

commands a fine proſpect of the city, with the bend of the river quite from ponte molle. Two of the fronts were deſigned by Raffaelle, a third by Giulio Romano: the portico of the garden front is one of the nobleſt pieces of architecture about Rome. Giulio's front is chaſte. Two rooms are painted by him in arabeſque moſt elegantly.

Villa *Olgiati* was inhabited by Raffaelle, who has left three freſcos on the ceiling and ſides of one of the rooms—two of Alexander's marriage with Roxana; and the third, a group of men ſhooting at a ſhield held by a term: the whole room is ornamented with arabeſques.

Villa *Pamfili*, called alſo *Belreſpiro*, is in a charming ſituation, without the gate of S. Pancrazio. The whole is ſeven miles in compaſs, and has ſome

Æneas and Anchiſes—David ſlinging the ſtone—Apollo and Daphne; all three by Bernini.

Sleeping boys, by Algardi, of great beauty.

Buſts.

Lucius Verus; the fineſt in Rome for character and workmanſhip.

Alexander the Great, Greek ſculpture, very exquiſite.

Fauſtina, the younger.

Venus—Auguſtus.

Vaſes, &c.

A large vaſe of white marble, full of bacchanals, with beautiful flowing drapery.

A vaſe, ſupported by the three Graces, elegant Grecian figures.

Two Cornucopias, terminating in Bulls heads—the foliage is fine.

fine broken ground, but is ſo ſubdivided and frittered down, as to produce no effect. The houſe is built by Algardi, and makes a pretty appearance, though void of architectural merit. There are ſome good ſtuccos in it by him; but no good pictures, and little fine ſculpture. The beſt is Seneca, or the attendant at the baths. Clodius in woman's apparel. Bacchus in roſſo antico. Some bas-reliefs *.

Ample deſcriptions of this, and the Borgheſe villa, are printed, each in a folio volume.

Two excurſions from Rome are indiſpenſable: to Freſcati, Albano, &c. and Tivoli.

FRESCATI is twelve miles from Rome. Some ruins of ancient Tuſculum are to be ſeen in the upper part of it. It is now adorned with ſeveral magnificent villas of the Roman nobility. Taverna and Mondragone, belonging to the Prince Borgheſe. Aldobrandini. Conti. Bracciano. Fal-

* *Outſide of the houſe.*

Bas-relief of Papirius and his mother.—Of a boy with a maſk all over him, ſtealing apples out of the baſket of another boy who ſtands by.

Souterrains of the houſe.

Ceiling and ſtucco, by Algardi; the beſt in Italy both for elegance and workmanſhip: all ſorts of ornaments are happily introduced.

Statues.

Seneca. Clodius. Bacchus. Veſtal. Hermaphrodite.

conieri, &c. The ſituations of theſe are in general fine, with happy inequalities; but we meet with nothing but bad water-works, olives, ſtone pines, and clipped hedges. The apartments of the houſes are calculated for the hot ſeaſon, when the Romans reſort much to Freſcati, where abundance of lodgings are to be let for that purpoſe.

GROTTA FERRATA is ſuppoſed to be the ſite of Cicero's Tuſculan villa. It is low with reſpect to Freſcati, yet it is on a good eminence, with a tolerable plain, a ſtream by it, and a full view of the Campagna. In the abbey is a chapel painted in freſco by Domenichino.

At CASTEL GANDOLFO the Pope has a houſe or caſtle, wherein to paſs the autumnal ſeaſon or *villeggiatura*. It is a plain, ſtrong-looking, old-faſhioned houſe, with nothing remarkable in it. The town is built on the border of the lake, called now *lago Caſtello*; and has fine views of the ſea over the city and campagna of Rome. Here are the gardens of the villa Barberini, in which are the ruins of the ancient villa of Domitian.

Two charming ſhaded roads lead to ALBANO, along the ſide of the lake. Many of the Roman nobility and gentry have country houſes for the *villeggiatura* in this place. Near the gate towards Riccia (anciently Aricia) is a large ruined mauſoleum, terminating in ſeveral pyramids, commonly called

called the tomb of the Curiatii. Some ſuppoſe it to have been erected in honour of Pompey.

The Lake of ALBANO, or *Lago Caſtello*, is the crater of a worn-out volcano, and ſeven or eight miles in circuit. There are ſeveral remains of temples on its banks, but they are not conſiderable. A canal or drain, called the *Emiſſario*, is dug through the mountain, two miles in length, four feet wide, and about ſix feet high, arched and lined with lava. This is to diſcharge the water of the lake, which uſed ſometimes to run over and drown the country. It is commonly ſaid that it was made by the Romans during the ſiege of Veii, in obedience to an oracle.

The quarries of black compact lava, called *ſelce*, are near Albano. It is uſed in and about Rome for paving, and for reſtoring antique baſaltine ſtatues.

The other beautiful lake of NEMI is alſo a crater of an extinct volcano. It was anciently called *ſpeculum Dianæ* and *lacus Aricinus*. Riccia is near this lake; as is alſo Genſano, called ſo corruptly from *Cynthianum*, and placed oppoſite to the town of Nemi. From the garden of the Capuchins, juſt above the lake, is the moſt delicious proſpect imaginable. All the eminences about both theſe lakes are ſhaded with foreſt trees: the water and wood ſet off each other, and combine to form a

landſcape, which is at the ſame time delightful, and unuſual in Italy.

Tivoli is about eighteen miles from Rome. The ſituation is high, but the town itſelf is a wretched place, made more diſagreeable by a number of forges. The cathedral is built upon the ruins of a temple of Hercules. The ancient name of the place was *Tibur*. The principal beauty of Tivoli ariſes from the river Anio, now called the *Teverone*, which falling headlong about fifty feet down the rock, forms a noble caſcade, and ſeveral leſſer ones, called *le caſcadelle*. The latter are extremely pictureſque; as is alſo a deep ravine in the hill, called *la grotta di Nettuno*, into which the great caſcade falls. To enrich the view, here are ſome fine remains of ancient buildings, as the villa of Mecænas, and particularly the little round temple of the Sibyl, as it is commonly called, but rather of Veſta; one of the moſt elegant remains of Grecian architecture.

The naturaliſt will here take pleaſure in obſerving the continual formation of new Tiburtine ſtone from the depoſit of water deſcending from the calcareous Apennines.

Villa Eſtenſe is a curious ſpecimen of gardens in the old taſte, with terraces, clipt trees, ſcroll-work and water-works.

Villa Adriani, between Tivoli and Rome, may ſerve to give ſome idea of Roman magnificence. Immenſe

Immenſe ruins ſpread over a prodigious tract of ground. Here was an amphitheatre, theatre and circus, temples, baths, an hippodrome, vaſt barracks for the ſoldiery, and great rooms, with mouldering walls only now remaining, ſo encumbered with thorns, that it is difficult to get at them. Many of the fineſt pieces of ancient ſculpture that adorn modern Rome were found buried in this aſtoniſhing villa of the emperor Hadrian.

On the road from hence to Rome there is a lake, with ſmall floating iſlands on it, formed of graſs, reeds, &c. on which men puſh themſelves about for the amuſement of ſtrangers. A ſmall brook that runs from the lake forms incruſtations, ſome of which, from their reſemblance to ſugar-plums, are called *Confetti di Tivoli.*

SECTION VIII.

Journey from Rome to Naples, and deſcription of that city and its environs.

On leaving Rome by the *porta latina*, you will find many ancient ſepulchres by the road ſide. You afterwards diſcover an old roman aqueduct, which ſtill brings water to modern Rome; and you paſs under it at *Torre di mezza via.* Hence, leaving Lariccia on the right, the road paſſes by Marino, near *lago Caſtello*, to *la Faiola*, and ſo to *Veletri.* This town is in a good ſituation, and not

ill built; it has ſeveral public fountains, and in the ſquare is a ſtatue in bronze of Urban VIII. caſt by Bernini. The *Ginnetti* palace is a noble ſtructure; the front to the ſtreet very chaſte, and the ſtaircaſe wonderfully elegant. The mountain of Veletri is volcanic, and ſo is all the country from Rome. Near the little town of *Corè* are many ruins of two temples, and ſome very ancient walls of curious conſtruction. Between Sermoneta (anciently *Sulmona)* and Caſe nuove, but out of the road, are remains of an ancient temple of Saturn, at Sezze; anciently *Setia*, or *Setinum*. The road from Veletri to the foot of the mountain of Piperno is good; but the aſcent of the mountain itſelf is very rough, and ſtony, and the deſcent very ſteep. The town of *Piperno* is wretched, ill-built, and has no remarkable edifice. Having paſſed the mountain, you get into a narrow valley, with bad roads, and thence into a foreſt of cork-trees, before you arrive at Terracina.

But now, inſtead of croſſing the mountain, you go over the Pontine marſhes; you quit the old road about three miles from Sermoneta, and come to Terracina, by a much ſhorter and eaſier cut. The preſent Pope having drained the marſhes, and made a road of fifty feet wide, twenty-five miles in length acroſs them.

At *Terracina* are ruins of a palace of Theodoric, and ſome remains of the Appian way. The cathe-

dral is on the ſite of an ancient temple: and under the portico, which is ſupported by beautiful marble columns, there is a large vaſe of white marble, adorned with relievos *. The air here is mild, and the views pictureſque. The Pope has a garriſon; and alſo a guard at the barrier ſeparating the two ſtates, five miles beyond this town; and a mile ſtill farther is a guard belonging to the king of Naples. There is now an excellent inn here.

The ſituation of *Fondi* is delightful, but ſtagnant waters render the air putrid; and it is ill-peopled. The town is a ſquare, divided by two ſtreets at right angles: that which runs from eaſt to weſt has the ancient pavement ſtill entire. The walls are curious; the lower part of them being older than the roman times. The king of Naples has a garriſon in the caſtle. In the neighbourhood is a cave, where Sejanus concealed Tiberius.

Between *Itri* (Mamurra) and *Mola di Gaeta*, to the right of the road, is a tower, called the tomb of Cicero.

Mola di Gaeta, anciently ſo celebrated for its wines, is a handſome, well-built village, beautifully ſituated †. The quay before the inn is very plea-

* The ancient *Anxur* was on the top of the hill, under which the high road paſſes: the ruins of it deſerve attention.

† The hill where *Formiæ* ſtood is now covered with excellent vineyards. That Cicero had one of his fineſt villas here is well known; and it was near it that he was aſſaſſinated.

ſant; the bay expanding in front, the city of Gaeta ſeeming to riſe out of it, and orange groves hanging over the water. Here the baggage of travellers is always examined.

At the city of *Gaeta*, in the cathedral, the font is a curious antique vaſe. The bones of the conſtable Bourbon, which were expoſed to view in the caſtle, have been inhumed in the preſent reign.

You next paſs the river *Garigliano* (anciently Liris) and arrive at *S. Agata:* the inn is delightfully ſituated among hills, in the midſt of gardens.

When you arrive at *Capua*, a neat little city, fortified in the modern way, and the only place that covers the approach to Naples; the formality of ſending your paſſport to the governor, and waiting his permiſſion to proceed, will give you time to view the cathedral, with two pieces of ſculpture in it, by Bernini. Here you croſs the Volturno by a bridge. The whole country from Mola is one of the richeſt in Europe, and nothing can be finer than the road from thence to Naples. All along the way ſide are bays, myrtles, lauruſtinuſes, pomegranates, figs, lentiſcuſes, evergreen cytiſuſes, flowering with many herbaceous plants in the middle of winter.

NAPLES.

Naples is one of the moſt agreeable places in the world to reſide at. The climate is mild, the ſitu-

ation admirable, the city gay and populous, the environs beautiful and intereſting. In reſpect to population, Naples is reckoned the third city in Europe, the number of inhabitants being about 350,000. It is about nine Engliſh miles in circuit. The quarter of Santa Lucia is the beſt built, and moſt inhabited, by the nobility and ambaſſadors, for the conveniency, beauty, and wholeſomeneſs of its ſituation. One of the great beauties of Naples is the *Chiaja*, a charming dry walk, along the ſea ſhore, above a mile in length: with the fine bay full in view, the iſland of Capri in front, on the right the coaſt of Pauſilipo, and on the left Veſuvius, with Portici and its environs. The principal ſtreet, *ſtrada Toledo*, is about 1170 yards long, wide, ſtraight, and well built. In the heart of the city the ſtreets are narrow, and becauſe the houſes are high, they are gloomy and cloſe. The pavement of all is a dark lava. The ſquares are in general ſmall and irregular; many of them have an ugly ornament in the middle, which they call an *aguglia:* it is a kind of ſhort obeliſk, loaded with decorations, and ending in a gilt virgin. The fountains are in the ſame bad taſte. The principal ſquares, or *Largos*, for that is their name here, are *il largo del Caſtello*, where the barbarous ſhow of the *cocagna* uſed to be exhibited. *Largo dello Spirito Santo*, built by Vanvitelli in 1758. That by the *Studii*; and the market of the *Carmini*, remarkable for the cataſtrophes of Conradine

radine and Maſſaniello. To reſcue this fine city from the accuſations of a bad taſte appearing in its public ornaments, the king has cauſed the *Toro* or Farneſian bull to be tranſported from Rome, in order to have it placed on the great fountain in the walk of the royal villa. This immenſe group conſiſts of ſix figures larger than life, and many ſmaller ones, together with the rock on which they are repreſented, all ſaid to be hewn out of one block of marble. It was originally brought from Rhodes to Rome, and placed in Caracalla's baths. It repreſents Amphion and Zetus, who, by order of Antiope their mother, are binding Dirce to the horns of a wild bull.

The walls are no longer of any real defence, and the gates are never ſhut. To repel an enemy by ſea, there is to the weſt *Caſtel del Uovo*; towards the eaſt are ſome batteries, the baſtions of the arſenal, and *Caſtel nuovo*. A block-houſe and batteries defend the mouth of the harbour; and at the eaſtern extremity of the city is *Torrione del Carmine*. The caſtle of S. Elmo commands Naples in every direction, but is calculated to awe the citizens, not to defend them from foreign invaders. The triumphal arch, erected in honour of Ferdinand of Aragon, at Caſtel nuovo, is all that merits attention in point of architecture.

The dock-yard and magazines are ſpacious. The harbour is rather too confined: it is entirely

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the work of art. A lofty pharos points out the entrance of the harbour; but the hill behind rising very high, the lights are easily confounded with those of the city.

Architecture is by no means in a good taste at Naples. Of 300 churches and upwards, there is not one with a front or portico which has any merit: many of them indeed present nothing but a bare wall. They endeavour to make amends by abundance of interior decoration: there is a profusion of gilding and painting in them; but their painters have been corrupted by the national taste for brilliancy and extravagance.

The most remarkable of the Churches are the following:

The *Duomo* *, or Cathedral, dedicated to S. Gennaro, and built by Nicola Pisani. The body of the patron saint is kept in a chapel under the choir: and the chapel in which the famous blood is preserved, is very magnificent; the cupola is painted by Lanfranco, the angles only by Domenichino.

* *In the choir:* two large pictures, by Cav. Conca——one, relics carried in procession; the other, a king with his army put to flight by two saints in the air.

Ceiling of the nave, by Santa Fede: on the sides are rounds, with half figures of the patron saints of Naples; and over them whole figures of the apostles, by Luca Giordano.

In the transept, two pictures by the same master; and over these two by Solimene.

nichino. From the vaſt treaſure contained in it, this chapel is called *il Teſoro.*

S. Anna de' Lombardi. Virgin and child preſenting a roſary to S. Domenico. S. Gennaro kiſſing the hand of Jeſus; both by Lanfranco: and ſeveral other pictures by him, Caravaggio, Baſſano, and Luca Giordano.

The church of the *Annonziata** has been lately built at a great expence, from deſigns of Vanvitelli.

At *S. Antonio Abbate*, they ſhow an ancient painting in oil, which they pretend to be by Antonio di Fiore about 1362, and therefore prior to John van Eyck.

S. Apoſtoli. The ceiling, &c. by Lanfranco, except the cupola, which is by Benaſchi. Adoration of the ſhepherds, Joſeph's dream, Birth of the virgin, and the preſentation in the temple; all by Luca Giordano. The great chapel, in the left tranſept, is decorated with five pictures in moſaic,

* The appearance of the angel to Joſeph—and the Virgin looking at Jeſus aſleep, by Lanfranco.

Marriage in Cana, by Maſſimo.

Jeſus diſcourſing with the doctors, by Criſcolo. Both large pictures.

The queen of Sheba—Jacob wreſtling with the angel—the angel and Tobias—Jacob lifting the ſtone from the well—David playing on the harp—Miriam's ſong; all by Giordano.

The preſentation of Jeſus, by Melein of Lorrain.

from

from Guido; and with a beautiful concert of children, by Fiamingo.

In the church of the *Aſcenſion*, on the Chiaja, are two pictures by Luca Giordano—the victory of S. Michael over the rebel angels; and S. Anne preſenting the virgin to God.

The church of *S. Martin*, belonging to the *Carthuſians*, is richly adorned with precious ſtones, ſtucco, gilding, and the choiceſt marbles. The roof is painted by Lanfranco. The deſcent from the croſs, and the twelve prophets, are finely painted by Spagnoletto; and they reckon above an hundred pieces by him, in the church and convent. In the choir is the nativity, by Guido; ſaid to be left unfiniſhed at his death; and four other pictures. S. Martin, in one of the chapels, is by Annibale Carracci. In the chapel of S. John Baptiſt, the altar-piece is by Carlo Maratti. The ſacriſty is a fine one; the ceiling by Giordano: a dead Chriſt, with S. John, the virgin and magdalene, one of Spagnoletto's beſt pictures. There are many other pieces in the church, and about the convent, by Giordano, Calabreſe, Domenichino, Caravaggio, Guido, Lanfranco, Carracci, &c. * and many curious ones in the prior's apartments.

There

* Beſides thoſe mentioned above,

Over the door at entering, Chriſt dead, with the Virgin, Magdalene, S. John and S. Bruno, by Maſſimo.

On

There is a noble view from this fine and rich convent, over the whole city, the bay, and the country round.

S. Chiara is a rich convent of noble ladies. The church is decorated in ſo airy a ſtyle, that it has more the elegance of a ball-room, than the ſolemnity of a temple. The ceiling is painted by Sebaſtian Conca. Nothing of Giotto's is now remaining.

On the two ſides, Moſes and Elias, half figures, by Luca Giordano.

In the Chapels.

Three pictures repreſenting Carthuſians, by Maſſimo.

Dead Chriſt, and Holy family, by the ſame.

Two pictures, by Solimene.

Our Lord giving the communion to the apoſtles, by Spagnoletto.

Chriſt waſhing the diſciples feet, by Caracciolo, in the ſtyle of Caravaggio.

The laſt ſupper, a large picture, of the ſchool of Paolo Veroneſe.

Chriſt calling his Apoſtles, by Maſſimo.

In the Sacriſty.

The calling of S. Matthew, by Luca Giordano.

S. Peter and S. Andrew called; by the ſame.

Ceilings, by Cav. d'Arpino.

Chriſt faſtened to the pillar.

Chriſt, half figure; ſaid by Michelangelo.

The crucifixion, with the Virgin, Magdalene, and S. John; by Giuſeppe d'Arpino.

S. Peter denying Chriſt, half figures, ſize of life; by Michelangelo da Caravaggio.

S. Domenico

S. Domenico grande is another very conſiderable convent. In the church is a virgin and child, the angel Raphael, Tobias, and S. Jerom, by Raffaelle. The annunciation, by Tiziano. Two pictures by Guido. The flagellation, by Caravaggio, &c. The ſacriſty is handſome, and Solimene has painted a glory in the ceiling.

The church of *S. Filippo Neri** is highly decorated with marbles and paintings. The whole hiſtory of the Saint is repreſented by Solimene. Other pieces are, Chriſt driving the buyers and ſellers out of the temple. S. Tereſa with her car-

* The nativity, by Pomerancia.

In a ſmall chapel, oppoſite to that of S. Filippo, the cupola by Simonelli, repreſenting Judith with the head of Holofernes.

Three Pictures of the hiſtory of S. Filippo, by Giordano.

S. Gennaro ſubduing a lion—and a child kiſſing the feet of St. Nicola di Bari, both by Giordano.

In the little Oratory.

Jeſus with S. John Baptiſt—Flight into Egypt—Head of an old man; all by Guido.

S. Franceſco di Paola, or *S. Luigi di Palazzo.*

S. Michael ſubduing the Devil, by Luca Giordano; who alſo painted the pictures on the ſides of the choir.

In the firſt chapel on the right, two ſmall pictures, in each of which is a female figure, by Solimene.

S. Franceſco Xaviero, or *Saverio.*

S. Francis Xavier baptizing the Indians, in the ſtyle of Luca Giordano, and perhaps by him.

A picture in the left tranſept, in the ſtyle of Rubens.

Moſt of the ceilings are by Paolo Matteis.

melites,

melites, at the foot of a great crucifix; both by Luca Giordano. S. Francis, with the virgin, &c. in the clouds, by Guido. S. Alexis expiring, by Pietro da Cortona. In the facrifty, pictures by Guido, Domenichino, and Palma.

Geſu nuovo *. Heliodorus driven out of the temple, a great freſco, by Solimene. Three pictures,

* A ceiling, by Giordano: the virtues, accompanied with angels.

The angles of another vaulted ceiling, in the ſtyle of Le Sueur.

Three ſmall pictures repreſenting miracles of Jeſuits, by Giordano.

The angles of the cupola, by Lanfranco.

S. Giuſeppe de' Ruffi.

A cupola, by Solimene.

S. Gulielmo, by Giordano.

S. Gregorio, or *Ligorio.*

A Martyr, whom they are putting into a well, in the ſtyle of Paolo Veroneſe, ſaid to be by Calabreſe.

An old man, to whom they are preſenting a man who has the head of a boar, perhaps alſo by Calabreſe.

The reſt of the church is decorated with paintings, by Luca Giordano.

Madre di Dio.

Repoſe in Egypt—and a battle won by the aſſiſtance of ſome Saints; by Giacomo del Po.

S. Maria degl' Angioli.

Virgin, infant Jeſus and S. John.

Several large pictures, with figures and architecture, by Caſelli.

by

by Spagnoletto, in the chapel of S. Ignazio; and in that of the Trinity, a picture, by Guercino. The ſacriſty, beſides a rich treaſure, has two pictures by Raffaelle, one by Ann. Carracci, &c.

L'Incoronata. Some remains of freſcos, by Gi-

Monte della Miſericordia.

Picture of the high altar, by Caravaggio—ſubject the Roman Charity, &c.

The entombing of Chriſt, by Giordano.

A picture, by Luigi Rodrico Siciliano, in the ſtyle of Caravaggio.

Monte della Pieta.

Aſſumption of the Virgin, by Burghaſio.

S. Nicolo, de' Padri Pii Operarii.

Several Pictures, by Solimene.

S. Pietro ad aram.

Virgin and infant Jeſus, with ſaints, half figures, leſs than life; by Leonardo da Vinci.

Chriſt between two angels, half figures; by the ſame.

In the Choir.

Five pictures; that in the middle by Zingaro, the two next by Maſſimo, and the two others by Giordano.

Regina cœli.

Diſpute on the real preſence, by Giordano.

Converſion of S. Auguſtin.

S. Spirito.

Ceiling of the choir, by Luca Giordano.

The Virgin under a canopy, S. Dominico and a nun at her feet, by the ſame.

The nave, and an altar-picture, by Matteis *.

* This article of the Neapolitan Churches is from Cochin.

otto. The portrait of Q. Joan, and her coronation, by him, in the chapel of the crucifix.

S. Maria del Carmine is the beſt ſample of eccleſiaſtical architecture in Naples. Large columns of antique granite divide the nave from the ſide ailes in a moſt majeſtic manner. The beſt of the paintings is an aſſumption, by Solimene, who alſo painted the chapel of the crucifix. The Convent is large and fine; and their library rich, both in printed books and manuſcripts.

S. Maria la nuova. Adoration of the magi, by Luca Giordano, &c.

In the church of the convent of *Monte Oliveto*; the purification, in the choir, by Vaſari, who painted the ſacriſty. The aſſumption, by Pinturicchio. In the chapel of S. Chriſtopher, a picture by Solimene, &c.

S. Paolo maggiore was once a temple of Caſtor and Pollux: part of the portico is ſtill remaining; the reſt was overturned by an earthquake in 1688. Some of Solimene's beſt pictures are in this church; and there are ſome allegorical figures by him, in the ſacriſty. In the cloiſter of the convent are ſome remains of an ancient theatre.

The nunnery of *S. Trinità* is one of the fineſt and richeſt in Naples. In the church is S. Jerom; and, the virgin with Joſeph and ſaints; both by Spagnoletto. The picture of the Roſary,

and

and the ſhutters of the organ, are by Palma Vecchio.

The civil architecture of Naples is in no better a ſtyle than the eccleſiaſtical. Their buildings are heavy, and crowded with gigantic prominences. They are five or ſix ſtories high, with flat roofs, covered with puzzolana terras. There are few ſuch magnificent buildings as we ſee ſo frequently in Rome; the city however, in general, is more equally built, and there are few hovels by the ſide of palaces.

The *King's Palace* was begun in 1600 by the Count di Lemos, from deſigns of Fontana. It has a handſome front, decorated with three orders, doric, ionic, and corinthian; a magnificent ſtaircaſe, and apartments ſuitable to the inhabitants. The pictures in it are but few.

The late king of Spain built another palace at *Capo di monte*, but diſcouraged by the difficulty of acceſs and procuring water, he left it unfiniſhed.

Twenty-four rooms of this neglected palace are filled with the collection that was removed from Parma, conſiſting of an invaluable ſet of pictures, a library, a fine cabinet of medals, and a great number of cameos and intaglios, particularly an onyx *tazza*, eight inches in diameter. The pictures are either ſtanding about on the floors, or at beſt hung up without taſte or order; the library ſtill continues packed up as it came from Parma

in 1730; and every thing is in the greateſt confuſion. There are many fine pieces in this collection by Parmegiano, Corregio, Annibale Carracci, &c. A whole room full of Carraccis. The famous Danae, twenty-four portraits, &c. by Tiziano. Thirty-two pictures in one room by Schidone. In another room thirty pieces by the Baſſans. Three holy families by Raffaelle. Leo X. between two cardinals, inferior to that at Florence, and ſaid to be the copy with which Andrea del Sarto deceived Giulio Romano. Holy family by Andreâ del Sarto. A head by Leonardo da Vinci. S. George and the dragon by Rubens, &c. &c *.

The

* Palace of Capo di Monte.

Don Carlos came into poſſeſſion of this collection as heir of the Houſe of Farneſe, by the treaty of Vienna.

Of the numerous and valuable pictures I remarked the following.

Firſt Room.

A great number of portraits, and other pieces, by Parmegiano: the beſt among them is a portrait of his ſervant.

Margarita d'Auſtria: by Tiziano.

Portrait of Giulio Clovio, by himſelf.

Second Room.

The crucifixion, and the adoration of the Virgin: two large pieces, by a ſcholar of Corregio.

Third Room.

Danae, by Tiziano! The laſt judgment, by Giulio Romano.

A large, ſtiff, diſagreeable picture of Venus with Cupids.

A Nymph

The ancient palace of the ſovereigns, near the Capuan gate, is now occupied by the courts of law;

A Nymph with Satyrs, the ſame as in the Tribune at Florence, but far inferior. Two copies, but with changes, from ceilings in the Farneſe Gallery. A young Bacchus, a Satyr, and two other naked figures pouring water from an urn. All theſe by Annibale Carracci. Venus and Adonis, by Tiziano. The ſame ſubject treated in a manner far inferior, by Paolo Veroneſe: it is remarkable of this picture that the canvas is in ſix pieces. Suſanna with the elders; and, Lucretia dying, by Novalone. Vulcan and Archimedes, two fine coloſſal figures, by Parmegiano.

Fourth Room.

The fall of Simon Magus; by Michelangelo da Caravaggio. The Virgin, Chriſt, and S. John; by Pietro da Cortona. The finding of Moſes; by Sebaſtian Ricci. The Nativity, by Guercino. S. Paul in armour; by the ſame. Two old heads; by Giordano. A head; by Giorgione. Views of Venice; by Canaleti.

Fifth Room.

The Magdalen—Ecce Homo—and a hiſtorical ſubject; by Guido Reni. The Magdalen—S. Peter—S. Jerom, and another Saint; all by Guercino. S. Cecilia; by Schidone, S. Michael with the Devil, and ſeveral other pieces; by Lanfranco. Two heads; by Spagnoletto.

Sixth Room.

All the pieces here are by the Carracci family. Amongſt others, a great many naked children, well drawn. Democritus and Heraclitus. The Reſurrection. Hercules between Virtue and Pleaſure. Rinaldo and Armida. A ſmiling child holding back a curtain; ſmall. Several Holy Families. Marriage of S. Catharine. Noli me tangere.

law; the cellars are transformed into dungeons for malefactors; and one room is set apart for the drawing of the lottery.

The

Seventh Room.

Twenty-four portraits; by Tiziano. The Magdalen; by the same. Thirty-two pictures, by Schidone: among others Cupid reclining. S. Sebastian, foreshortened, and lying on a stone: they are drawing the arrows out of his body. S. John. The Holy Family. Joseph sitting in his shop. Elisabeth holding the infant Jesus upright on the table; the Virgin near him; S. John sitting at bottom; an Angel telling Joseph to fly into Egypt.—A soldier speaking to a woman who holds a child, and has another on the ground; another soldier listening; and above a woman holding another child.—S. John, S. Stephen, and S. Francis praying to the infant Jesus; the Virgin and Joseph in Glory.—Beggars or Gypsies.

Eighth Room.

S. John baptizing Christ, and Rachael giving Jacob's servant to drink: by Albano. Two pieces of cattle, seemingly by Rosa di Tivoli: the Cicerone says Bassano, but I suspect he often guesses, as these gentry too frequently do when they are ignorant.

Ninth Room.

Three pieces, by Caravaggio.

Tenth Room.

Moses striking the rock; and water turned into blood; by Palma Vecchio. About 30 pieces by Bassano, being markets of different kinds, and some Scripture histories.

Eleventh Room.

Two hunting pieces; by Tempesta.

Twelfth

The palaces of the nobility are large, with long ſuites of apartments, and a great gallery for the reception of company. The principal are the Madaloni; Orſini; Francavilla, the apartments of which are handſomely furniſhed, and the garden reckoned one of the beſt at Naples: della Torre; della Rocca: the Gravina palace, how-

Twelfth Room.

An allegorical piece, and a hiſtorical ſubject, by Paolo Veroneſe.

Thirteenth Room.

Juno, Venus, &c. and a large drawing, by Giulio Romano.

Fourteenth Room.

Two large pieces of fine heads. Chriſt triumphant, with the ſceptre. The Virgin in glory. Two concerts of Angels. All by Corregio, and very fine.

Fifteenth Room.

Madonna and child—a tempera, or, as we call it improperly, in diſtemper. Holy Family with attendants. The Virgin, Chriſt and S. Catharine. Children's heads. All theſe by Corregio.

Sixteenth Room.

Three Holy Families; by Raffaelle. Pope Leo X. between two Cardinals. The ſame with that in the Pitti Palace at Florence. This is ſaid to be the copy with which Andrea del Sarto deceived Giulio Romano.—It ſeems to me inferior to that at Florence, and not to be exactly the ſame. Raffaelle's ſervant; by Raffaelle. The Holy Family; by Andrea del Sarto. A head, by Leonardo da Vinci. S. George and the Dragon; by Rubens. The finding of Moſes; and, the betraying of Chriſt; by Paolo Veroneſe.

ever, is the only one which is in a good ſtyle of architecture *.

In

Francavilla.

The Magdalene bathing the feet of Jeſus, by Paolo Veroneſe.
A bacchanal of children, ſtyle of Rubens.
A picture, ſaid to be by Teniers.
Martha and Mary at the feet of Jeſus *.

Principe della Rocca,

Preſentation in the temple, figures half the ſize of life.
The four evangeliſts, heads, by Guido.
The viſitation, ſchool of the Carracci.
Repoſe in Egypt, with Angels, by Albano.
Latona changing the peaſants into frogs, by Annibale Carracci.
Judith, ſize of life, by Maſſimo.
S. Joſeph's dream, with the Virgin and Child, long oval, half figures, ſize of life, by Pietro di Cortona.
David cutting off the head of Goliath.

* The account of this and the following palaces is from Cochin, who remarks ſome pictures without knowing exactly which palace they are in. As
Two monks and a young man, by Caravaggio.
The two diſciples at Emmaus, by Cappuccino.
A female ſaint, ſuppoſed to be S. Genevieve.
An old woman at her toilet, both by the ſame.
A portrait, by Spagnoletto.
David, by Guido.
The Samaritan woman, ſketch, by Carracci.
Another fine ſketch.
Virgin in glory, and three ſaints below, by Andrea del Sarto.
A head, ſaid to be by Raffaelle.
A princeſs, full length, ſaid to be by Rubens.
Many heads, ſaid to be by Rubens and Vandyck, but which are only copies.
Portraits by Tiziano; among others his own.
Head of an old man without a beard.
Some other tolerable pictures, many bad ones, and abundance of copies.

Deborah

In the palace of the prince di Tarſia is a library, open to the public three days in the week. In the chapel of the palace of San Severo, belonging to the duke of Sangro, are two curious modern ſtatues, one repreſenting modeſty, the head covered with a veil, through which the features are clearly diſcernible; the other, a man caught in a net, from which he is endeavouring to diſengage himſelf: the firſt is by Corradino; the ſecond by Queirolo of Genoa. Giuſeppe Sammartino has imitated the former in a dead Chriſt, covered all over with a veil.

Deborah driving the nail into the head of Siſera.
Two ſmall pictures, by Baſſano.
A child playing with a woman's head-dreſs, in the ſtyle of Guido.
Twelve pictures of Angels—and a Holy family, by Simon Vouet.

Principe della Torre.

S. Peter and S. Paul, half figures, larger than life, by Spagnoletto.
Ecce Homo, by Guido, half figure, ſize of life.
A pietà, with the Magdalene, &c. by Domenichino.
A holy family, by the ſame.
Flight into Egypt, with angels, by Pietro da Cortona.
S. Francis dying, comforted by angels, by Lanfranco.
The three Maries, by Ann. Carracci.
The annunciation, by Pouſſin.
Repoſe in Egypt, by the ſame.
Head of a woman, ſaid to be by Tiziano.

I Studii

I Studii Publici are the buildings of the univerſity, made from deſigns of Fontana: the front is adorned with antique ſtatues found at Cuma. Profeſſors read lectures here in theology, medicine, politics, law, mathematics, phyſic, hiſtory, the humanities, and languages.

The principal *Libraries* are the King's; that of the Seggio, or S. Angelo á Nido; S. Filippo Neri; the prince of Tarſia; the convents of Monte Oliveto, S. Giovanni di Carbonara, &c.

There are near forty *Hoſpitals* and *Conſervatories* at Naples, and yet no where more beggars and idle people in the ſtreets. The *Albergo de' poveri* is an extenſive hoſpital, being intended as a refuge for the poor from all parts of the kingdom. That of the *Annonziata*, by the *porta Nolana*, is one of the fineſt eſtabliſhments here: it is very rich, and relieves not only the ſick, but madmen, penitent proſtitutes, and foundlings: it has alſo funds for portioning poor girls; and houſes in the country, where the ſick are ſent, for bathing, or better air.

The great *Theatre of S. Carlo*, adjoining to the royal palace, is vaſt, noble, and elegant. The form is a truncated ellipſe, like the other Italian theatres. There are ſix ranges of boxes, thirty in each row, except the three loweſt, out of which the king's box is taken: this, as uſual, is in front of the ſtage. In the pit are fifteen rows of ſeats, thirty

thirty in a row, ſeparated by broad reſts for the elbow: they are moſtly let for the ſeaſon; and turn up, and are locked in the abſence of the proprietor. The price of admiſſion into the houſe is three carlini, about thirteen-pence half-penny. The ſtage is of an immenſe ſize: the ſcenes, dreſſes, and decorations, are magnificent. On public nights, ſuch as the king's and queen's name-day, &c. the houſe is ſuperbly illuminated: in the front of each box is placed a large mirror, before which two large wax tapers are ſet; theſe, with the lights within the boxes, and on the ſtage, make a prodigious ſplendor. The ſize of the theatre, and the noiſe of the audience, are ſuch, that neither voices nor inſtruments can be heard diſtinctly: but the Italians conſider the opera ſo much as a place of rendezvous and viſiting, that they ſeldom attend to the performance, except when a favourite air is ſinging. It is common not only to receive company in the boxes, but to take ices and other refreſhments, to ſup, and to play at cards. The opera generally begins on the fifth of november, and laſts till ſeptember.

Beſides the great Theatre, there is *Teatro de' Fiorentini*, about the ſize of our little theatre in the Haymarket, only much loftier: and *Teatro nuovo*, leſs, and, notwithſtanding its name, older than the laſt. In both theſe, burlettas or comic operas are performed,

performed, without dances. There is a neat little playhouſe, in which they act comedies. All the theatres are open on ſaturday and ſunday evenings; and each of them once beſides.

There are three *Conſervatories* in this city, for the education of boys in the profeſſion of muſic. Theſe furniſh a band for the church of the Franciſcans, morning and evening, during eight days in October. The octaves indeed, or eight days following the feſtival of the patron ſaint of every church, are a continual ſolemnity, at which the fineſt voices and beſt hands attend both morning and evening; and the churches at Naples are ſo numerous, that the octaves make one continued entertainment throughout the year. At the feſtival of Corpus Chriſti, the richeſt churches engroſs the whole opera—voices, inſtruments, machines, and decorations.

The *Carnival* begins on S. Charles's day, and continues till lent. All this time the city is very gay with the cuſtomary amuſements of operas, balls, maſquerades, &c. terminating with horſe-races in the ſtrada Toledo; and ſometimes with a royal maſquerade proceſſion of the Grand Signior to Mecca; which is a moſt magnificent ſpectacle. The barbarous *Cocagna*, in which a prodigious number of calves, ſheep, hogs, lambs, and poultry, were aſſembled, every ſunday, to be torn in pieces by the populace, is now diſcontinued.

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The nobility and gentry drive every afternoon along the Chiaja in habit of gala: with their ſplendid carriages; volantis and other ſervants in rich liveries; and beautiful horſes finely caparisoned; they make a gay and brilliant appearance.

The common people of Naples are very devout, or rather ſuperſtitious. Next to S. Gennaro, their patron ſaint, the Madonnas, which are frequent in the ſtreets, ſeem moſt to attract their attention. On chriſtmas eve they play off fireworks the whole night. But one of the greateſt ſingularities of Naples is the *Preſepe*, which is a repreſentation of the birth of our Saviour with all its concomitant circumſtances, in ſmall figures. It is expoſed either in a ſuite of apartments, or on the flat top of the houſe; and by means of moſs, paper, cork, and branches of trees, forms a hiſtorical landſcape. Some of theſe *preſepes* are pretty enough: they contrive to make the ſky and diſtant country a part of it, and the optical illuſions are really wonderful.

Naples, with reſpect to its municipal police, is divided into ſix *ſeggii* or wards, five of which are governed by a committee of nobles; the laſt belongs excluſively to the plebeians, who are diſtributed into twenty-nine *ottine* or quarters, under the direction of an *eletto* or mayor, with his aſſiſtants. Theſe wards meet in open porticos, which alternately have the honour of being the theatre,

whereon the liquefaction of S. Gennaro's blood is exhibited in the month of may. In ſeptember the exhibition is in the cathedral.

This city has neither watchmen nor lamps; but of late years darkneſs has been diſpelled in many ſtreets, by the piety of father Rocco, a Dominican; who has perſuaded the people to ſubſcribe oil for lamps, to burn before images: he fixes them up in the moſt convenient places, and thus turns their devotion to public account.

Proviſions are plentiful and cheap: poultry, game, and fiſh, are abundant; fruits and vegetables are to be had all winter in ſo favorable a climate. The wants of nature are ſo eaſily ſatisfied here, that the lower claſs of people work but little; their great pleaſure is, to baſk in the ſun, and do nothing. Perſons of a middle rank paſs much of their time in coffee-houſes, and other places of public reſort; and few purſue their callings with any great degree of zeal and activity. The nobility are fond of ſplendor and ſhow; as appears in the brilliancy of their equipages; the number of their attendants, the richneſs of their dreſs, and the grandeur of their titles. About a hundred of them have the title of Prince; a ſtill greater number bear that of Duke. In the female ſex, the paſſion for finery is ſaid to be ſuperior to all others; which ſeems ſcarcely credible in ſo genial a climate. That furious jealouſy, for which

the

the nation was ſo remarkable ſome generations ago, is pretty well eradicated here, as well as in the reſt of Italy.

Education has been little attended to. Few people of rank would ſuffer their children to frequent academies or public ſchools; but kept them at home, where, in this ſoft climate, they acquired habits of indolence and effeminacy. The pains and expence government has been at in eſtabliſhing public ſeminaries; the patriotic efforts of the new academy of ſciences and belles lettres; and the faſhion which begins to prevail among the nobility of viſiting foreign countries; will probably bring on a gradual improvement.

Many of the ſtreets are more crowded than even thoſe of London or Paris: the people doing little or nothing, and having no public walks or gardens to reſort to. In the midſt of all this idleneſs, fewer riots or outrages happen than might be expected. This is owing partly to the national character of the Italians; and partly to the common people here being univerſally ſober. Their great luxury is iced water; and nothing would be ſo likely to raiſe a mutiny in Naples as a ſcarcity of ice. The king grants the monopoly of this commodity to certain perſons, who are obliged to furniſh the city all the year, at a certain price, which is about three farthings a pound. It all comes from the mountains about eighteen miles off, where

pits

pits or reſervoirs are made to preſerve it; and it is ſent to the city only as it is wanted.

There is not perhaps a city in Europe, in which ſo few of the inhabitants contribute to the wealth of the community, by uſeful or productive labour, as Naples. The number of nobility, prieſts, monks, lawyers, muſicians, footmen and lazzaronis, ſurpaſſes all reaſonable proportion. The religious are ſaid to be about 10,000, the lawyers 8000, and the lazzaronis 40,000. Many of the laſt have neither houſe nor property: it is not however ſtrictly true, that they paſs their lives in the open air, and ſleep all weathers in the ſtreet: in winter, though the cold might be ſupportable, yet they could not ſtand the heavy rains. In the rainy ſeaſon, vagrants reſort in crowds to the caves under Capo di monte.

The ENVIRONS of Naples are highly intereſting to the claſſical ſcholar, the naturaliſt, and the antiquary. To the weſt are Puzzuoli and Baiæ; to the eaſt Veſuvius, the ſubterraneous cities, and the muſeum at Portici.

The readieſt mode of viſiting theſe environs is to hire a *caleſſo*, which is an open carriage, reſembling our one-horſe chaiſes; and is to be had at a minute's warning in moſt of the ſtreets. The common price is a carline an hour, or twelve carlines a day, and two to the man; but as there is no fixed price, a ſtranger muſt make a bargain.

In

In order to go to Puzzuoli, you muſt paſs the beautiful ſuburb of Chiaja, and the grotto of Pauſilipo. On the Chiaja are the two churches of Piedigrotta and la Mergellina. The firſt famous for an image of our Lady, to which, on the 8th of September, the king comes in ſolemn proceſſion, with his whole court, and almoſt every inhabitant of Naples and its neighbourhood.

The church of *la Mergellina*, or *S. Maria del Parto*, was founded by the poet Sannazaro. His tomb, on the top of which is the buſt of the poet, accompanied with two genii, is adorned with heathen gods and ſatyrs: to ſave appearances, the names of David and Judith are inſcribed on the pedeſtals of the ſtatues of Apollo and Minerva. The terrace before this church affords a comprehenſive view of Naples on the ſide of the Chiaja.

Cloſe to the ſea-ſhore, at the extremity of the Chiaja, is a vaſt palace in ruins, commonly called queen Joan's palace; but probably built by the laſt princeſs of the Caraffa family, whoſe name was *Ogni Anna*. A little farther are the ruins of another, formerly belonging to the Roccella family, and of the ſame age.

The *grotto of Pauſilipo* pierces through the promontory of that name, in a direct, but aſcending, line, nearly from eaſt to weſt; it is cut in the tufo ſtone, is arched, and receives light from the two mouths, and ſome diagonal apertures in the

roof. In the moſt elevated part it is 89 feet high; in the loweſt not above 24; in length it is 2316 feet, in breadth 22. The duſt is very diſagreeable, and the ſcantineſs of light diſtreſſing. It reflects honour on the national character, that no one ever meets with an inſult in ſuch a long, dark paſſage. It was probably made by Lucullus; and from an expreſſion of Seneca's we gueſs that it was paſſable only for foot paſſengers. Alphonſus I. widened it for carriages; and ſince his reign it has been conſiderably heightened and levelled.

The whole hill of Paufilipo is entirely covered with beautiful houſes and gardens, the reſort of the Neapolitans in ſummer; being protected from the hot ſouth and weſt.

Above the eaſtern entrance of the grotto, on the very brink of a precipice, ſixty feet above the road, is a ruinous vaulted building, called the *tomb of Virgil.* It is built in *mattoni*, or with bricks placed lozenge-wiſe; and within are ſeveral niches for urns, whence we may preſume it was intended for a family tomb. The ruin is a very picturesque one; but as to the bay that grows upon the top, it is of a very modern date. Beautiful points of view offer themſelves at every ſtep in aſcending to it. Farther on towards the north is the convent of the *Camaldoli*, from which there is a moſt ſublime ſea view, and a moſt beautiful land one. Hence you may go through foreſts of cheſnuts,

opening

opening ſometimes to noble views, till you reach the glacis of the caſtle of S. Elmo, where the whole city and ſuburbs will appear in one collective picture. The Carthuſian convent adjoining to the caſtle is perhaps the beſt ſituated monaſtery in Europe.

But to return to the grotto of Pauſilipo—As ſoon as you have got through it, you open to a view of the gulph of Baiæ; and paſſing through a fertile vale, you arrive at a lake, once the crater of a volcano, called *Lago d' Agnano*. It is about three miles in circuit. On the verge of it are the ſweating ſtoves of San Germano; and the much-talked-of *Grotta del Cane*, where a mephitic vapour riſes about ten inches from the ground, fatal to the animal whoſe organs of reſpiration are immerſed in it. Experiments are uſually tried upon dogs, who, after lying ſome time dead to all appearance, are recovered by being carried into the air, or thrown into the water.

The king's park at *Aſiruni* is another volcanic crater, about five miles in circuit; filled, not with water, but with noble timber-trees, and wild boars.

Hence you go to the *Piſciarelli*, or ſpoutings of hot aluminous and ſulphureous water. It is uſed medicinally, and the ſituation is retired and pleaſant.

Croſſing the hills from theſe ſprings, you arrive at the *Solfatara*, anciently *forum Vulcani*, and

the only volcano of the *Campi Phlegræi* which now ſhows any ſigns of burning: the laſt eruption from it was in 1198. It is a plain, of an oval form, meaſuring above a mile one way, and near one third of a mile the other; environed by hills of moderate elevation. This plain has many holes, from which iſſues a moiſt vapour ſmelling of hepar ſulphuris, and in dark nights ſometimes appearing luminous. It is all hollow underneath, ſounding like a drum, when ſtamped upon; and if the ear be laid to the ground, a bubbling and hiſſing, like that of boiling water, may readily be diſtinguiſhed. Notwithſtanding this, vines and other fruit trees grow on the outer declivity; a variety of ſhrubs ſhoot up along the banks; and a wood of cheſnut trees flouriſhes on a part of the area itſelf. They make alum here, by gathering the white clay from the ſurface, and heaping it round the holes from whence the ſteam iſſues ſtrongeſt. This clay was a lava, and being penetrated by the hot ſteams of a ſulphureous acid, has undergone this change.

Hence it is but about a mile to *Puzzuoli*; to which you may alſo go directly from the *grotta*, by a good carriage road, along the ſea-ſhore. In approaching the town, you will obſerve the great quarries of *Puzzolana*, which takes its name from this place.

Puzzuoli

Puzzuoli ſtands on a ſmall peninſula; and is a town of near 10,000 inhabitants. The cathedral was a temple ſacred to Auguſtus: no more of the ancient temple remains, than ſome corinthian columns, with their capitals, and part of the entablature, of parian marble, and beautiful workmanſhip, in one of the ſide walls of the cathedral. In the ſquare is the pedeſtal for a ſtatue of Tiberius, with bas-reliefs upon it. An ancient Amphitheatre ſtill remains: the entrances, the dens for the wild beaſts, and the arches which ſupported the ſeats, are ſtill almoſt perfect: the building was of two ſtories only; the lower of lava, the upper of brick.

The temple of Serapis is ſtill buried; what has been uncovered is the court and pronaos. The court is ſquare, environed with cells for the prieſts, and baths for the votaries: in the center is a raiſed circular platform, with veſſels for fire, an altar, rings to which the victims were faſtened, and other appendages of ſacrifice, entire, and in their proper places. Sixteen columns of african marble that upheld its roof, and the ſtatues, were removed to the new palace of Caſerta; the pedeſtals only of the ſtatues remaining. Three columns of the pronaos are ſtanding; they are of cipolline marble, and about ten feet above their baſes, are full of holes eaten in them by the file-fiſh or pholas.

The mole of the harbour of Puzzuoli, vulgarly called Caligula's bridge, is a ſtupendous work: it was repaired by Antoninus Pius, and ſince that in 1575. There are now fourteen piles remaining, well built of brick and piperino, connected by half-ruined arches.

From Puzzuoli you go to *Monte Barbaro*, anciently *mons Gaurus*, undoubtedly of volcanic origin, though in times beyond the records of hiſtory. Near this is *Monte Nuovo*, which was thrown up in forty-eight hours, to the height of 400 fathoms, and 3000 paces in circuit, in the month of September 1538. The crater of this is about a quarter of a mile in depth. The famous Lucrine lake was reduced by this eruption to a little dirty pool.

The *lake of Avernus*, ſo celebrated by the poets, was once the crater of a volcano. Its form is nearly circular, and it is about 600 yards in diameter. The banks that ſurround it are ſteep, and when they were covered with the thick woods which Agrippa levelled, muſt have given it a very gloomy aſpect, and might poſſibly ſtop the mephitic exhalations, and render it unwholeſome. The *cave of the Sibyl*, as it is commonly called, is to the eaſtward of the lake: it is about three yards wide, near five high, and 220 or 230 yards to the end: here is a narrow way, deſcending to two ſmall cells, where there are baths. From the

largeſt

largeſt of theſe they ſay there is a corridore or paſſage, ending in an outlet, now made up with bricks; and that there is a third cell, with a bad winding ſtaircaſe, leading from it to the top of the mountain, but now ſtopped up with dirt.

The *temple of Apollo*, as they name it; though others rather think it was dedicated to Mercury, or Neptune, or the Infernal gods; ſtands near the lake to the right. It is a large building of brick, the marble caſing and decorations having been carried off; round within and octagonal without: there are ſeven great niches, over each of which is a large window: the roof was vaulted, but is now fallen in.

Leaving the lake of Avernus on the left, you come to a large brick arch, called *Arco Felice*, thrown acroſs a chaſm in a ridge that bounds the plain where Cuma ſtood, to the eaſtward: it is ſuppoſed, but without any probability, to have been a gate of the city of Cuma. The height is ſeventy feet, and the opening twenty feet four inches wide. From this high ground you have a view of the place where Cuma ſtood, and of the flat ſhore of *Patria*; where are ſome heaps of ſtones, the ruins of *Liternum*, whither Scipio Africanus retired. Tradition ſays his aſhes were depoſited here; and the word *patria*, ſtill remaining fixed to the wall of a watch-tower, is thought to be part of his epitaph—*ingrata patria, neque enim*

ossa mea habebis. Certainly no memorial of this illustrious person has been found in the sepulchre of the Scipios lately discovered at Rome. The rocky hill, where stood the citadel of Cuma, is hollowed into many spacious caverns; but you will look in vain for the grotto of the Cumæan Sibyl: that sanctuary was destroyed in the gothic wars.

Returning hence by the Lucrine lake, you find by the sea side, the natural hot stoves and baths called *Sudatorii de' Tritoli*, or Nero's baths, consisting of passages and rooms, cut out of the mountain, and full of hot steam, issuing from the hot baths below. These are much frequented, and there are sometimes 900 patients from the hospital of the annunciation at Naples.

You will now proceed to take a view of several ruined buildings, near the shore of the gulph of Baiæ. The temples of Venus, Diana and Mercury; and the sepulchre of Agrippina: names given without authority. Hence you arrive at the *mercato del Sabbato*, a street or double row of *columbaria*, or small hollows in a bank, wherein urns, containing the ashes of the dead, were deposited. The plain, which descends gradually towards the sea, has been dignified with the title of the *Elysian fields*. This whole coast of the gulph of Baiæ, so celebrated by the Roman poets, and so filled with the

the villas of their great men, is now become moſtly a barren and unwholeſome waſte.

A little beyond the mercato del ſabbato is the *Piſcina mirabile*, a great reſervoir of water, conjectured to have been made by Lucullus, to ſupply his villa, which was hereabouts; or by Agrippa, for the fleet, when it lay at Miſenum; which is more probable. It is now dry, and you may deſcend into it by forty ſteps: the arched roof is ſupported by forty-eight pillars in four rows: they are covered with a tartar or ſelenites depoſited by the water.

All hereabouts are ruins of ancient brick or tufo buildings. The moſt conſiderable of them is that called *Cento Camerelle*; the deſtination of which no one has been able to aſcertain: ſome think it was a reſervoir of water, others that it was a priſon, others again that it was the lower ſtory of ſome great building.

Juſt below this is *Mare morto:* they pretend that dead bodies were carried over this lake from Miſenum to the Elyſian fields. It is ſeparated from the open ſea by a narrow channel, cloſed up in ſuch a manner, that the fiſh can enter the lake, but cannot eſcape again; ſo that the fiſhery here is very valuable. A ſlip of ſand divides it from the channel of Procida; and at the extremity riſes the promontory of Miſeno; at the foot of which are remains of a theatre, and other ruins of the ancient

ancient town. Here were the villas of Marius, Lucullus, and the Emperors: a few fiſhing huts, with a lonely public houſe, have ſucceeded them. It is hazardous to paſs the night on this ſhore, before the equinoctial rains have fallen.

Walking acroſs the iſthmus, between cape Procida and the Baian hills, you will come to lake *Fuſaro*, otherwiſe called *Lago della Coluccia*. This alſo is valuable for its fiſheries, and the flocks of water-fowl which blacken its ſurface. Near the canal by which it diſcharges itſelf into the ſea, they ſhow you the ruins of the tomb of Caius Marius.

The whole country from Puzzuoli, along the gulph of Baiæ to Capo Miſeno, is nothing but craters and other remains of volcanos. Avernus, Solfatara, and Monte Nuovo, give a complete idea of extinct volcanos. Avernus is filled with water; Solfatara is hot, and ſmokes with ſulphureous and aluminous ſteams: Monte nuovo is ſtill hot in places, its crater is very deep, quite dry, and ſcarcely ſmoking at all.

In fine weather, nothing can be more delightful than to coaſt the gulph of Baiæ. This you may do, by hiring a boat either at Naples or Puzzuoli. If at the firſt, ſoon after you have doubled the cape of Pauſilipo, you will ſee the ruins of many ancient buildings; among others, thoſe commonly called the Schools of Virgil, which were

were probably part of a villa of Lucullus. Hence you will come to pictureſque quarries of puzzolana: and, leaving the iſland of Niſida on the left, you will arrive at Puzzuoli; where you may diſembark, and ſurvey the lakes, craters, &c. already deſcribed. The lazaretto is at Niſida.

Continuing your route from Puzzuoli, along the gulph, you will obſerve prodigious foundations of buildings, at the bottom of the ſea, into which we know the opulent Romans extended their ſumptuous edifices, in and about Baiæ. You may coaſt it by Bauli, till you come to the promontory of Miſenum; ſurveying the ſeveral ruins before mentioned, the Elyſian fields, &c. as you go along. Thus may you view the whole of this intereſting country with little fatigue, and with the enjoyment of a moſt delightful voyage, in the fineſt bay, and the moſt delicious climate that can be deſired.

Having now ſeen every thing to the weſtward of Naples *, you will proceed to the oppoſite ſide, which is no leſs intereſting, on account of Veſuvius, Herculaneum, Pompeii, and the muſeum at Portici.

In order to ſurvey mount VESUVIUS, you go either to Portici or Reſina, little more than four

* Unleſs you extend your voyage to the iſlands of Procita and Iſchia, which lie off the cape of Miſenum, and are well worth the trouble of a viſit.

miles from the extremity of Naples; and there you may hire mules and guides. When you have rode as far as you can, you will proceed on foot, the guides aſſiſting you in the aſcent, by faſtening a girdle round you, and pulling you along; unleſs you prefer truſting to your own ſtrength aided by a good ſtaff; which you will find much better. The cone of the mountain is covered with looſe aſhes and cinders; it is therefore very fatiguing to aſcend it, for you ſink up to the knees, and go two ſteps backwards for every three that you ſet: the way to get forwards is not to be in a hurry, but to go on gently, and often to take breath. After all, you will find it great labour, without much inſtruction or amuſement, for in general you will not be able to diſcern much of the crater: however, favourable circumſtances may perhaps allow you a peep into the fiery gulph; or at leaſt if the weather ſhould be fine, the view of the ſurrounding country may pay you for your trouble. To a naturaliſt, a ſurvey and ſcrutiny of the ſeveral ſtreams of lava that have flowed from this volcano will be much more to the purpoſe. Some of theſe ſtreams are ſix or ſeven miles in length, and have loſt themſelves in the ſea; whilſt others, arreſted in their courſe, have accumulated in the vallies. There are ſhops, both at Portici and Naples, where ſpecimens of all the varieties of lava, and of the other ſubſtances,

ſtances, which are thrown out in the eruptions, both rough and poliſhed, may be ſeen and purchaſed. It will take an hour and half to go from Portici to the foot of the cone; little more than an hour to aſcend it; and about half that time to come down again.

Veſuvius is computed to meaſure 24 miles round at its baſe, and to be 3694 feet perpendicular height above the level of the ſea. It is accompanied by two other mountains, called *Somma* and *Ottayano*; which probably made one mountain with Veſuvius. The ſpace of valley between them is called *Atrio di Cavallo*, and forms an area three miles long, and about 370 toiſes wide: this is loaded with accumulated lava, and other volcanic ſubſtances *.

It is at Portici, in a wing of the royal palace, that the ſuperb Muſeum of antiques, found at Herculaneum and Pompeii, is depoſited. To view this, it is neceſſary to have permiſſion from the king himſelf; and this is obtained by means of the ambaſſador. Only one company is admitted at the ſame time; and nobody is ſuffered to make ſketches, or obſervations in writing.

* It ſeems unneceſſary to ſay more on a ſubject, on which ſo much has been ſaid, and ſo well, by Sir William Hamilton. See his letters in the Philoſophical Tranſactions, which are alſo printed in a little volume by themſelves.

Many

Many *ſtatues* have been found; and above 150 are engraved in the Antiquities publiſhed at the expence of his Sicilian majeſty: they are moſtly of bronze, and the greateſt ſhare of merit is allowed to a Mercury ſitting, the ſize of life; a Jupiter, larger than life; wreſtlers; a drunken and ſleeping Faun: and in the glaſs caſes are abundance of *lares* and panthei; ſmall ſtatues in the ſame metal. There are however two fine equeſtrian ſtatues in marble, of the two Balbi, father and ſon; a ſtatue of *Ciria*, the wife of the elder, and mother of the younger Balbus; and ſome others of inferior note. The *buſts* fill ſeveral rooms, and many of them are of the beſt greek workmanſhip—Plato, Scipio, and Seneca, are among the fineſt. Few rare medals have been found; the moſt curious is a gold one of Auguſtus, ſtruck in Sicily, in the 15th year of his reign, ſome of Vitellius, a triumph of Titus, and one of Veſpaſian with *Judæa capta*. But this muſeum poſſeſſes not only ſtatues and buſts, intaglios and cameos, medals, altars and inſcriptions, which make the whole boaſt of others, but an entire aſſortment of ancient domeſtic utenſils, ſuch as tripods of elegant form, and exquiſite workmanſhip, lamps in endleſs variety, candelabres or ſtands for lamps of the moſt elegant ſhapes, ſilver ſtrainers nicely worked, vaſes and baſins of ample dimenſions, ſcales for weighing, with variety of weights,

mirrors

mirrors of poliſhed metal, elegant cups and ſaucers in ſilver, ſhells and marks for paſtry, ſpoons, but nothing like forks; utenſils for the baths, as bruſhes, ſtrigils, phials for oils and perfumes; teſſeræ or ivory tickets for the theatre, dies for playing, ſome of them loaded; all the apparatus for writing, as ſtyles, tablets, &c. a kitchen completely fitted up with bronze pots and pans, ſome lined with ſilver, kettles, ciſterns for heating water, and every utenſil for culinary purpoſes; a lady's toilet, fully furniſhed, with combs, thimbles, rings, paint, ear-rings, bracelets, pins for the hair, &c.: here is alſo a complete ſet of the chirurgical inſtruments in uſe among the ancients; many inſtruments of muſic, ſuch as flutes, ſiſtrums, lyres, cymbals, and crotali; altars, cenſers, pateras, and other appurtenances of ſacrifice; a fine *lectiſternium*, or couch, conſecrated to the gods; a curule chair of bronze found in the theatre at Herculaneum: helmets, ſhields, and all ſorts of arms; ſcrews, locks, keys, latches, bolts, hinges, and nails. Almoſt every thing of iron was deſtroyed by ruſt; a gridiron was one of the moſt perfect utenſils diſcovered of that metal: various utenſils in glaſs; and coloured glaſs ſo hard, clear, and well ſtained, as to appear like precious ſtones; many of which that are genuine have appeared, ſet in gold very clumſily for rings, as amethyſts, emeralds, onyxes, cornelians, &c. but no diamonds;

monds; abundance of intaglios and cameos; little bottles, &c. of cryſtal: nets, balls of thread, gold lace, colours for painting; the meaſure of a Roman foot: inſtruments of huſbandry, little bells which they hung about the necks of their cattle, letters in metal for marking, &c. Various ſorts of eatables, retaining their form, though burnt to a cinder; as corn, flour, bread, of which there is a loaf nine inches in diameter and four in height; a pye or tourte about a foot in diameter in its pan; wheat, peas, almonds, dates, beans, nuts, figs, grapes, eggs, fiſh, oil, and wine. The floors of the rooms which contain theſe venerable relics of antiquity, reſerved in the bowels of the earth, ſafe from the ravages of time and barbarians, during ſeventeen centuries, are paved with moſt beautiful antique moſaics.

The learned thought that they had made a more valuable acquiſition than ſtatues and pictures, when near 800 volumes of manuſcripts were found: but the difficulty of unrolling theſe calcined volumes, of paſting the fragments, and decyphering the letters, has proved ſuch an obſtacle, that very little progreſs has been made in the work. The method of proceeding, invented by Padre Antonio Piaggi, is dropped, and the manuſcripts lie neglected. One volume, which was completely unrolled, was found to be a greek treatiſe on the bad effects of muſic in a republic.

The

The *paintings* are to be ſeen in another part of the palace. There are near 700, moſt of them ſmall, and repreſenting ſingle female figures, centaurs, &c. on dark grounds; cupids or winged genii in a variety of amuſements or employments; arabeſques, animals, fruits, vaſes, ſhells, whimſical buildings, &c. Some of them however are large hiſtorical pieces: two of the moſt remarkable are Theſeus with the Minotaur dead at his feet; and the finding of Telephus, with two figures of Flora and Hercules. The compoſition and deſign of theſe pictures, it muſt be confeſſed, are in general very indifferent, not to ſay any thing of colouring, which may have ſuffered: the ſmall pieces of fruit, animals, arabeſques, and fancy ſubjects, are the beſt. They are moſtly painted *à tempera*, or in diſtemper, as we call it; and in order to preſerve them, they have been ſawed from the walls, framed with iron, backed with ſlate, and glazed.

The royal palace is ſpacious, and well ſituated; open on one ſide to the ſea, on the other to a large garden, and wilderneſs of evergreen oaks, with the mountain in the back ground.

Reſina is moſt immediately over the city of *Herculaneum*, Portici however is over ſome parts of it; a circumſtance the modern inhabitants little dreamed of till the accidental diſcoveries at the beginning of this century. So far back as the

year 1689 ſome inſcriptions and other things were found, which gave a ſuſpicion that Herculaneum and Pompeii, which were known from Pliny's account to have been overwhelmed in the eruption of the year 79, were hereabouts; but the works which were carried on by the prince d'Elbeuf, in the year 1718, put the matter out of all doubt. The firſt intelligence we received in England of theſe diſcoveries was in the year 1732; and the firſt excavations which were made by order of his Sicilian majeſty, were in the year 1738. The city of Herculaneum was found not to have been overwhelmed by a ſtream of lava, but buried in aſhes, &c. hardened into a tufo; ſix ſtreams however of lava have ſince flowed over it: the pavements alſo, both of this city and Pompeii, are of lava, and ſtrata of volcanic ſubſtances are found under both: the ſtreets were ſeen to be ſtraight, with raiſed footways on each ſide: the inſides of the rooms were generally painted *à tempera*. The principal buildings diſcovered at Herculaneum were the *Forum* or *Chalcidicum*, a court 228 feet long, and 132 broad, ſurrounded with a periſtile of 42 columns. The ſtatues of the Balbi, and many others, were found here. This building communicated by means of a portico with two temples; one of them 150 feet in length, by 60 in breadth; the other only 60 by 42. The *Theatre* has 21 rows of ſeats diſpoſed in a ſemicircle of

160

160 feet diameter, the ſtage is a rectangle of 72 feet by 30, with architectural decorations, and marble columns in the proſcenium. The theatre is kept diſembarraſſed of rubbiſh, and there is a commodious deſcent to it: all the reſt is filled in again, and no excavations are now going forward at Herculaneum.

POMPEII is twelve or thirteen miles from Naples, in the ſame road; paſſing through the two villages of *Torre del Greco*, and *Torre del Annonziata*. The lava has more than once reached the former: the latter is very near the ancient *Pompeii*. They begun to dig here in the year 1755; and this town being ſo diſtant from Veſuvius, it was covered in ſome parts twenty, but in general only from twelve to fifteen feet; and that chiefly with the lighteſt materials, aſhes and pumice ſtones. This induced the king to dig here rather than at Herculaneum, which is buried very deep, and in materials much more difficult to penetrate.

You enter the place by the barracks for the garriſon: a portico runs round a ſquare court, ſupported by ſtone pillars, ſtuccoed and painted: the ſoldiers amuſed themſelves with drawing figures, and writing their names upon the plaſter. Near the wall, at this angle, lie fragments of an old Doric temple, of much higher antiquity than the reſt of the town. One opening diſplays ſome houſes, part of a ſtreet, and a temple of Iſis. The

architecture of this is ſlight; the walls are covered with ornaments in ſtucco, executed in a coarſe manner: the inſcriptions and paintings have been cut out of this, and other buildings, and removed to Portici for greater ſafety; but they have left diſagreeable vacancies, that disfigure the walls. The *penetrale* of the temple is a ſmall pavilion, raiſed upon ſteps, under which is a vault, ſuppoſed to have ſerved the purpoſes of oracular impoſition. The ſtatue of the goddeſs was fled from her pedeſtal; but a variety of inſtruments and utenſils for the ſacred ceremonies were found here; and alſo ſome ſkeletons of her prieſts. One cannot but wiſh that they had left the temple as they found it; with all its furniture and paintings. Hence you go through vineyards, to where they have laid open part of a principal ſtreet, one of the city gates, a length of wall, ſome tombs, and a road without the gate. The walls are built with large pieces of lava in regular courſes, and the ſtreets are paved with the ſame material. Carriage wheels have worn traces in the pavement, from which we may obſerve, that the diſtance between the wheels in the Roman carriages was four feet; and this ſtreet being ten feet wide, there was juſt room for two of them to paſs each other: there is a foot-way raiſed high on each ſide, three feet in breadth.

In

In the ſtreet ſome of the houſes advance before, while others retire behind the line; the materials of which they are conſtructed are limeſtone and calcareous concretions from the Apennines; lava, tufo, and pumice. The ſhops have ſtone ſeats before them, and over their doors ſometimes emblems of their trade in relievo. The houſes are ſmall, and built round courts, from which all the apartments are lighted; in the centre of the court is a grate to carry off the water. The walls of the rooms are ſtuccoed, and painted in a pretty light taſte, with feſtoons and garlands, maſks, animals, fruits, landſcapes, and capricious architecture, on brown, orange, and other ſtrong-coloured grounds. The rooms are ſmall, many of them without any light but through the door: the windows were moſtly cloſed with wooden ſhutters; ſome few had glaſs, which was very thick, and far from tranſparent; others had ſelenites or iſinglaſs ſplit into thin plates. They have lately diſcovered rooms of greater extent, adorned with various paintings. In one of them was found the corpſe of a female with golden bracelets.

On each ſide of the highway, leading towards the ſea are tombs. That of the Terentian family is uncovered: it conſiſts of a ſquare court, on the walls of which are placed the ſkulls of animals ſacrificed in funeral ceremonies, and large maſks with weeping countenances and hollow eyes: the

pile on which the bodies were conſumed, ſtands in the centre of the court, near a tower, where the urns were placed in niches.

The greateſt curioſity out of the town, is a ſuburban villa, exactly in the ſame ſtate, except that the roof is beaten in, as it was on the day of the eruption. It conſiſts of four levels; namely, the cellars, a ground-floor with its portico or cloiſter; and as it was on a ſteep declivity, a court above, in which was the ſtreet door, and over that a floor for bed-chambers. Like the houſes in the eaſt, it preſents nothing to the road but a bare wall; the windows being all towards the garden. From the town you enter by a court, ſurrounded with ſtuccoed columns; adjoining is a triangular area, diſtributed into alcoves and cloſets for baths. From this floor a terrace projects on each ſide, round a large ſquare: and under it is a broad gallery, and covered apartments, for ſummer reſidence: on each ſide, under the terraces, runs a portico, meeting oppoſite the houſe in a hall, that probably opened into the vineyard or pleaſure-grounds. Here was found the ſkeleton of the maſter, with the houſe key, and a purſe of gold. The cellars ſtill contain ſeveral amphoras, ranged along the walls; and the bones of many wretches, who fled hither for ſhelter. The ceilings and walls of the rooms in this villa were adorned with a variety of painting: and in the window

dow of a bedchamber ſome panes of glaſs are ſtill remaining.

STABIA is near *Caſtell' a mare*; it was ſwallowed up at the ſame time with the two others, and was the ſmalleſt of the three; indeed it ſeems rather to have been a ſtring of country houſes than a town. It was firſt diſcovered about the year 1750. An earthquake ſeems to have damaged the houſes before they were covered, and the hot aſhes had conſumed every thing combuſtible: few excavations therefore were made here, and theſe were filled in again.

You are now on your way to Pæſtum, or Peſto, anciently Poſſidonia. You go by Nocera to Salerno, where you may hire a boat for Peſto, thirty miles diſtant. This was a colony of Dorians; and few cities have left ſuch noble monuments of their architecture. There are ſuperb ruins of ſeveral temples, which are of the ſame kind of doric as thoſe in Sicily.

Another excurſion from Naples is to *Caſerta*, ſixteen miles diſtant. Here the late king, afterwards king of Spain, erected a prodigious palace, from deſigns by Vanvitelli. It is built of brick, and the two principal fronts are 787 feet in length, and contain five ſtories of thirty-ſeven windows each: the two other ſides are 616 feet long. Within are four courts; and in the centre of the palace is a ſuperb ſtaircaſe, crowned by a circular

hall, which affords a communication to every ſet of apartments. There is a profuſion of the richeſt marbles every where. The chapel is incruſted with pannels of yellow marble: the paintings by Conca are bad; but there is a beautiful preſentation of the Virgin, by Mengs. The theatre is a very fine one; antique columns of alabaſter ſupport the roof, and divide the houſe into forty-two boxes, richly decorated.

The gardens are very extenſive, but reſemble the formal inſipid ſcenes of Le Notre; with wide ſultry allies, and crowded rows of ſtatues. The aqueduct for ſupplying the palace has three ſtories of arcades, of which the upper one is divided into forty-three arches: the work is plain but ſtrong: from hence the water is carried in a channel to the caſcade, and paſſes under Caſerta vecchia. The laſt and preſent monarchs have expended large ſums in embelliſhing the environs; but it is placed in a hole, and is infected by noxious vapours, ariſing from ſtagnant water in the ditches, that ſurround the rich meadows in the neighbourhood.

In fine weather it will be a pleaſant voyage to the iſland of CAPRI, anciently *Capreæ*, eighteen miles ſouth of Naples, at the entrance of the gulph. Tiberius ſpent ten years here in the moſt beaſtly debaucheries. Where the iſland is not rock, the ſoil is very rich; and every ſpot that

will admit it, is induſtriouſly tilled. They catch annually from twelve to ſixty thouſand quails; and one year 160,000 were netted. The accommodations at the inn are very bad; the iſland however unites ſuch a variety of beauties, the ſcenery is ſo charming, the climate ſo fine, the fruits ſo excellent, that it is well worth the attention of a traveller.

In Naples there are ſeveral *manufactories* of ſilk, velvets, velverets, handkerchiefs, and ſtockings; their ſope is much eſteemed; they alſo make liqueurs, eſſences, diavoloni, artificial flowers, and abundance of excellent macaroni: the beſt muſical ſtrings are made here, from the inteſtines of lambs, ſeven or eight months old: there is a manufactory of tortoiſeſhell, which they inlay curiouſly with gold, for ſnuff-boxes, and a variety of other articles; and they carry on a conſiderable commerce in poliſhed marbles and lavas.

The weather is very uncertain, with much wind and wet during winter. Though conſumptive people reſort to Naples, yet this is a frequent diſeaſe here, and the climate is probably unfavourable to it, from the want of movement in the bay, the height of the hills behind the city, and the ſudden tranſitions from heat to cold *.

SEC-

* There is a little *Guida de' Foraſtieri* for the city, and another for the environs: indifferent enough. But a deſcription of

SECTION IX.

Return to Rome, and journey from thence to Florence.

BEFORE you quit Naples, you muſt have a paſſport, and order for poſt-horſes, which you will obtain by application to the Britiſh ambaſſador. It will alſo be convenient, to write to your banker or correſpondent at Rome, for a *laſcia-paſſare* to meet you at the gate of the city, to avoid your being obliged to drive to the *dogana* or cuſtom-houſe, in order to have your baggage ſearched.

It will be worth your while to return by *monte Caſſino*, to ſee the noble convent of Benedictines. The road, which is bad in winter, paſſes by Capua, Toricello, Cujanello, San-Vittore, and San Germano; and the convent is about ſixty miles from Naples. It is ſituated on a high mountain, and the *hoſpice* of the abbey will furniſh you with mules for the aſcent. The community conſiſts of near eighty religious, all of noble birth: the Abbot is choſen for ſix years, and by his office is firſt

of the city, &c. has lately been publiſhed by Dr. Giuſeppe Sigiſmondo, in 3 volumes 8vo. Sir William Hamilton has done much for the volcanic hiſtory of the neighbourhood; and I have had frequent obligations to Mr. Swinburn's excellent travels, in the foregoing account. The beſt hiſtory of Naples is by Giannone.

Baron

Baron of the kingdom of Naples. The convent looks down on thirty-ſix villages, which, with the adjacent lands, belong to it; beſides various poſſeſſions in Calabria, &c. Every traveller has a claim to bed and board for three days, in proportion to his rank. The monks are at liberty to go any where within the limits of Italy.

You paſs through three courts before you arrive at the Church, than which nothing can be more rich and ſplendid; or in a worſe taſte, both as to the architecture and incruſtation: the paintings are by Lanfranco, Luca Giordano, Solimene, and Conca. In the convent are paintings by Raffaelle, Annibale Carracci, and other great maſters, and ſome of Luca Giordano and Solimene's beſt performances.

If you give up this deviation, and are not fond of a ſea voyage, you will return by the road you came: or if you did not make an excurſion from Naples on purpoſe, you may take the royal palace of Caſerta in your way. Hence you may viſit the ruins of ancient Capua, and ſo return into the direct road to Rome.

Ancient Capua is two miles and a half from the modern town. The principal ruin here is an amphitheatre; the lower order tuſcan, with a doric over it: the architecture appears clumſy in its preſent imperfect ſtate: it was built of brick, faced with ſtone or marble; but the facing is all carried off:

there

there were four entrances to it. There is alſo a double arcade, ſuppoſed to have been a gate.

The country from Naples to Mola is generally flat; beyond this, the road aſcends the calcareous Apennines. They ſtretch to Terracina, which has a harbour well ſituated in a fine gulph, ſheltered by high mountains againſt the north winds; and the country about abounds in corn, vines, pomegranates, lemons, &c. If you go by Piperno, buffaloes will drag you up the mountain; and you will ſee many of theſe animals feeding in the ſwamps of the Pontine marſhes. From Piperno you have a long, rough, and ſtony deſcent, till you come within a few miles of Sermoneta, where the country begins to be flat, with the marſhes on the left, and the Apennines on the right. A ſulphureous ſmell ariſing from ſeveral hot ſprings near the road, is very offenſive, eſpecially in hot weather, when the mephitic air of the marſhes renders this part of the country unwholeſome, and even dangerous for travellers. The innkeeper and his family at Sermoneta bear teſtimony to this by their yellow looks. Since the new road has been made, all travellers go from Terracina acroſs the Pontine marſhes.

Beyond Sermoneta the Apennines run more to the right.

After deſcending the mountain of Veletri, the road goes by la Faiola and Marino: then deſcends

ſcends ſuddenly into the plain which extends to Rome.

Rome to Florence.

You will probably reſt yourſelf at Rome, and ſee once more ſome of the fine things which ſtruck you moſt before you quit it finally for Florence. Your road will now be by Viterbo and Siena; and is more intereſting to the naturaliſt than pleaſant to the traveller.

From Rome to Ponte Molle the road lies through a valley between the Pincian and Marian hills, which would not be unpleaſing, were it not for the diſmal proſpect of bare walls and plantations of reeds.

The country to Baccano is broken into pleaſant inequalities; and the ſoil is generally good: there are few parts of Europe however that lie ſo miſerably neglected; and about Baccano they are poiſoned by the ſtagnant waters of the lake. The road for ſeveral miles lies upon the ancient Caſſian way, which is well preſerved but in very few places: the worſt road imaginable is an old broken Roman cauſeway. Volcanic tufo hills continue to Monte Roſi; beyond that a lava torrent. Near Ronciglione a beautiful deep valley, with picturesque romantic views. The town is the beſt in this part of the papal territories, both with reſpect to ſituation and buildings, which are of tufo ſtuccoed. Between Ronciglione and the mountain of Viterbo,

Viterbo, anciently *mons Ciminus*, you travel by the lake of Vico, a fine body of water, for three miles: it is encompaſſed by hills, clothed with beautiful woods. The mountain conſiſts of various volcanic ſubſtances, accumulated without order. That there is ſome richneſs in the ſoil of the mountain is evident from the noble plantations of oaks, cheſnuts, and beeches, with which it is covered.

Viterbo is a pretty town, ſituated in a plain, at the foot of the mountain: ſeveral ſquare lofty towers produce an agreeable effect at a diſtance. It is well built, the houſes are in a good taſte, there are ſome pretty fountains, and ſome fronts of churches in a good ſtyle of architecture. The ſtreets are paved wholly with lava in pieces from four to eight feet in length: and the population is eſtimated at 10,000. The churches beſt worth ſeeing are the Cathedral, and thoſe of Santa Roſa and S. Franceſco: in the latter there is a dead Chriſt, &c. by Sebaſtiano del Piombo, painted from a deſign of Michelangelo's. Beyond Viterbo, to the left, is a lake of hot water, with a ſulphureous ſmell. The country to Monteſiaſcone has a melancholy face; time has not yet meliorated the volcanic matter by the rotting of vegetables.

Monteſiaſcone ſtands upon a very proud eminence, commanding an immeaſurable proſpect, and appearing at a diſtance like a metropolis, as it was,

was, in fact, in ancient times; but as we approach it, we discover it to be a poor mean town, which would scarcely be known were it not for the muscat wines in its neighbourhood.

There are few spots in Italy which furnish more delicious and magnificent scenes than the environs of *Bolsena*, which stands upon the ruins of the ancient *Volsinium*, one of the chief cities of Etruria; but is now no more than a comtemptible village; in which nothing is to be seen but an antique sarcophagus in the church-yard.

Near it there is a fine lake thirty miles in circumference, which was anciently the crater of a volcano; and opposite to this, close to the road, is a remarkable hill, covered with regular prismatic basaltine columns, most of them standing obliquely, and a considerable length out of the ground: they are generally hexagonal, and flat at both ends: this hill is noticed by Kircher *.

* At no very great distance from Bolsena is *Orvieto*. The Cathedral is a very fine gothic building; the front at least as beautiful as that of Siena, and very rich in sculpture and mosaic. Nicola Pisano had some hand in it as a sculptor, but not as an architect. It contains a great deal both of sculpture and painting within. Of the latter, a chapel painted by Signorelli, with the last judgment, is most remarkable, particularly because Michelangelo used to study it. Of the sculpture a Pietà, or dead Christ in the lap of the Virgin, is most admired. The wines of this place, Montefiascone and Montepulciano, are in great esteem.

The road is so rocky, that it will be necessary to make this excursion on horseback.

In

In the tufo hills near *S. Lorenzo delle grotte* are a great number of artifical caverns, which were probably formed at firſt by digging *puzzolana*, and now ſerve as ſhelters for cattle or implements of huſbandry. The preſent Pope has benevolently cauſed the old town to be demoliſhed, on account of the *mal aria* which reigns there, and has built a new one very handſomely at the top of the hill.

Acquapendente takes its name from an inconſiderable ſtream tumbling down a rock; there are many ruins on every ſide of the town, and abundance of tufo and cinders.

The ſoil all the way from Rome to this place is volcanic; from hence to Siena are moſtly hills of marl. The mountain of *Radicofani* however is an iſolate volcanic rock, ſurrounded in the valley with marl, but no aſhes or puzzolana: on the other ſide of this valley is another volcanic mountain ſtill higher, called *S. Fiore.* The town of *Radicofani* is on the top of the mountain, and has a ſmall garriſon, in the caſtle: the inn large, cold, and uncomfortable; not in the town, but below it. Hence to *S. Quirico* the road continues over marl hills: but near this place the hills conſiſt of calcareous tufo, with ſea ſhells encloſed. The houſes of this village are built of *travertino*, a proof of neighbouring limeſtone *.

From

* A few miles from S. Quirico a narrow road leads to *Chiuſi* through the middle of deſolated hills of clay and marl. *Chiuſi* was

From S. Quirico to Siena there is a ſucceſſion of marl hills, exhibiting a moſt dreary proſpect.

Siena, in the midſt of hills, of the moſt pleaſing ſhapes excellently cultivated, is perhaps the moſt deſirable place in Italy for a ſtranger to paſs ſome time in; the climate being moderate, living reaſonable, ſociety good, and the language ſpoken in the greateſt purity. It is alſo within a moderate diſtance both of Rome and Florence: the houſes are built of brick, and the ſtreets are paved with it.

The population of Siena amounts to ſixteen or ſeventeen thouſand, and it is near five miles in circuit. The city ſtill retains a ſhadow at leaſt of thoſe rights which it enjoyed, whilſt an independent ſtate, before it formed a part of the duchy of Tuſcany.

Siena is particularly agreeable in the hot ſeaſon, on account of its lofty ſituation and ſalubrious air. It has produced many famous painters, architects, and poets: the nobility are as diſtinguiſhed as any in Italy, and have a *Caſſino*, or Aſſembly of both ſexes.

was anciently called *Cluſium*, the metropolis of Porſena, but is now a miſerable town, containing about a thouſand inhabitants, and dignified with the title of a Biſhoprick, of not more than 150 pounds a year. Not far on the right are the *Bagni di S. Filippo*, the waters of which depoſit a fine calcareous tufo, which is precipitated on moulds from medals, bas-reliefs, &c. and makes moſt beautiful impreſſions.

The Duomo, or Cathedral, is a fine gothic building of black and white marble. The great portal was begun in 1284, after the designs of Giovanni da Pisa, and finished in 1333 by Agostino, and Agnolo, Sienese architects. The front is prodigiously loaded with ornaments. All the work of the inside is most highly finished, as the carving in wood of the choir; the sculpture in marble of the pulpit, and especially the historical engraving of the pavement, representing in chiaro-oscuro the most remarkable stories of the Old and New Testament.

In the Chigi Chapel are two statues by Bernini, S. Jerom, and the Magdalen; also eight columns of verd-antique. The *Benitier* is handsome; as is likewise the pulpit; and the bas-reliefs, especially of the staircase, are admirable. The two pictures by Carlo Maratti have suffered.

At the end of the church. Esther before Ahasuerus. Children of Israel gathering manna; companions, by Salimbeni. The Ascension in six pictures, by Beccafumi. Altar in fifteen pieces, by Duccio Buoninsegna. Virgin, Child, S. Peter, and S. Paul, by Raffaelle Vanni.

In a round chapel. Statue of S. John Baptist, by Donatello—several paintings by Pinturicchio, Sori, and Trevisano.

Ancient octagon marble pulpit, by Nic. and Giov. da Pisa, with basso-relievos, in 1267.

Baptiſtery under the choir: ceiling in freſco, by Ambrogio Lorenzetti. And before the entrance into the choir are four large freſcos, by Ventura di Arcangiolo Salimbeni. In the chapel of S. John are ſeveral good ſtatues, the beſt of which is S. John, by Donatello.

In the left tranſept is a vaulted room, called the Library. There remain now no other books beſides forty large folio volumes of church muſic in manuſcript on velum, finely illuminated, by a Benedictine Monk of Monte Caſſino. The Spaniards carried off all the reſt. In the middle of this room, on a pedeſtal, ſtands a group of the Graces in white marble; it is mutilated, and the middle Grace is without a head. This was once reckoned the fineſt antique in the world.

The greateſt curioſity in this library is a ſet of ten large pictures in freſco, in fine preſervation and freſhneſs of colouring, by Pinturicchio: the ſubject is the life of Pope Pius II *.

The church of the *Auguſtins* is a very handſome modern building, by Vanvitelli.

The paintings are—the Adoration of the Shepherds, by Romanelli. An Aſſumption, or a biſhop and ſaint, praying to the Virgin in the clouds, by

* It is ſaid Raffaelle gave the deſigns for ſome of them, and even aſſiſted Pinturicchio a little in the execution. Vaſari ſays he made either the ſketches, or the cartons, for them all.

Carlo Maratti. Oppoſite to this a piece by Pietro Perugino, of Chriſt on the croſs, with ſeveral ſaints kneeling at the foot of it.

The church of the *Dominicans* is remarkable for a very ancient picture on wood, repreſenting the Virgin with the infant Jeſus in her arms, by *Guido Saneſe:* it is dated 1221, and is in the Venturini chapel. Though ſo ancient, it is ſtill in good preſervation. In the ſame chapel are two pictures, on the ſides. Vaſari mentions a Madonna painted by the ſame Guido, in the *Oratorio della campagnia di S. Bernardino*; pictures in the *Capitolo*, or chapter-houſe of the Auguſtins, by *Ambrogio Saneſe*; and a Madonna over the door of the Duomo, by *Simone Memmi*.

In the church of *S. Quirico* is a flight into Egypt, and an Ecce Homo, by Franceſco Vanni. A deſcent from the croſs, by Aleſſandro Caſſolani. Crowning Chriſt with thorns: Ventura Salimbeni. Nailing him to the croſs: by Sori.

In *S. Martino:* the circumciſion, by Guido—In *S. Maria in Provenzano*, a holy family, by Andrea del Sarto. At *S. Franceſco*, the pope bleſſing a cardinal, by Calabreſe; S. Martini, by Pietro da Cortona. At *San-Spirito* and *Santa Catherina*, many pieces, by Sieneſe painters.

Il Carmine. Annunciation, by Fr. Vanni. Fall of the angels, by Dom. Beccafumi. Virgin, child, and ſaints, by Bernardo Fungari. 1512.

S. Agoſtino. Chriſt on the croſs, ſurrounded by ſaints and angels, by Pietro Perugino.

Adoration of the Magi. Sodoma.

Chriſt bearing his croſs, by Aleſſ. Caſolani and Ventura Salimbeni.

Virgin, Chriſt, and ſaints, by Carlo Maratti.

Camaldules out of the city. Chriſt on the croſs, ſurrounded by ſaints and angels, the moſt capital work of Fr. Vanni.

The Univerſity has ſeveral learned profeſſors. The library and muſeum are common to this, and the Academia Fiſico-critica, which has publiſhed four volumes in quarto, under the title of *Atti dell' Accademia di Siena.* There are four or five other academies in this city.

In the hoſpital of *S. Maria della Scala,* in the chapel, is a fine large freſco of the pool of Betheſda, by Sebaſtian Conca.

The *Palazzo Publico,* or Guildhall, is in a *place* or open area, in form of a ſhell. There are many ancient freſcos in it: thoſe in the *Sala della pace* by Ambrogio Lorenzetto, are worn out, and ſeem never to have been good for any thing. This is the caſe alſo with thoſe in *Sala di Conſiglio,* by *Simone di Lorenzo* and *Simone Memmi.* The freſcos in the chapel and anti-chapel, by Taddeo Bartoli, are damaged, and not extraordinary. There is a painting at the altar by Sodoma, of the holy family with S. Antony. In the *Sala di Balia,*

the life of Pope Alexander III. is painted in freſco by old maſters *. In the *Sala del Conſiſtorio*, the ceiling painted by Beccafumi, is well executed, and yet in good preſervation. The ſubjects of theſe freſcos are ſome Greek and Roman hiſtories, with ornaments between them. In this room is the judgment of Solomon, by Luca Giordano; the Aſſumption of the Virgin, by Vanni; and many portraits.

The Theatre is a part of this palace; it was burnt down in 1742 and 1751, and has been rebuilt in a handſome manner, with four rows of boxes, and twenty-one in each row.

The territory of Siena comprehends eight towns, and two hundred boroughs, villages, &c. It has

* This life of Alexander III. is extremely curious. It conſiſts of ſixteen pieces, four large and twelve ſmaller, arched at top—they are valuable, not only as ſpecimens of the ſtyle of painting in Italy at a very early period, but becauſe they give us the arms, weapons, ſhips, manner of fighting, and in ſhort the whole *coſtume* of the age in which they were painted, more completely than they would be obtained from any thing elſe now exiſting in the world. It is not well made out who was the author of theſe pictures—from their ſtyle he was evidently of the ſchool of Giotto. They are painted in Chiaro-oſcuro (if I miſtake not) in imitation of relievos, and perhaps may be the "ſtoria di verde terra," which Vaſari ſays Ambrogio Lorenzetti painted in this palace, though he ſpeaks of eight only, and here are ſixteen. Pecci ſays, I know not upon what authority, that they were begun by Martino di Bartolomeo da Siena, and finiſhed afterwards by Spinello di Luca and his ſons, painters of Arezzo, in 1407.—I never heard of this Martino.

K.

been

been deſcribed by two celebrated naturaliſts, Micheli and Targioni. Their marbles are well known.

The Maremma of Siena, formerly ſo fruitful and populous, now lies waſte and unpeopled.

Volterra is not a great way from Siena. Since the removal of Ricciarelli's famous ſlaughter of the innocents to Florence, it does not poſſeſs a great deal to attract the attention of a connoiſſeur. Its ſituation however, the ſingularity of the country about it, and the views it preſents, are very ſtriking. Moſt of the churches abound with the works of the old Tuſcan painters *.

The

* *Cathedral.*

Birth of the Virgin, by Corrado.
Preſentation, by Naldini.
A ſaint on his knees, by Matteo Roſſelli.
Reſurrection of Lazarus, by Santi di Tito.
Virgin and ſaints, Pietro Candido.
Converſion of St. Paul, by Domenichino.

In a chapel adjoining.

Annunciation, by Luca Signorelli.

S. Agoſtino.

Virgin and child, S. John, S. Jerom, S. Auſtin, and another ſaint, by Pietro di Cortona.

S. Antonio.

Virgin, child and ſaints, by Ghirlandaio: over it is the Deity in a pediment with two Cherubims.

Badia di Padri Camaldoleſi.

Ceiling and whole figures on the wall, by P. Volterrano.
Nativity—Virgin—and dead Chriſt, by the ſame.

The whole road from Siena to Florence is one of the moſt charming in Tuſcany; the country being

S. Romualdo and other ſaints, by Ghirlandaio.
Joſeph and the angel, by Volterrano.

S. Chiara.

Virgin, child and ſaints, by Bald. Franceſchini detto Volterrano.

Compagnia di S. Croce.

Entirely painted in freſco, by Cenno di Ser Cenni.
Deſcent from the croſs, by il Roſſo.

S. Domenico.

Pictures by Giovanni Angelica.

S. Franceſco.

Virgin and child on a throne, accompanied with ſaints, by Luca Signorelli!

In a Chapel beyond the Sacriſty.

S. Paul and S. Louis of Tours, by the ſame.

Compagnia di Geſu.

Chriſt giving bread to his diſciples.
Adoration of the ſhepherds.
Aſſumption of the Virgin.
Holy family, and S. Onofrio. All by Luca Signorelli.
The four Evangeliſts, whole figures, ſmall octagons—the laſt ſupper—Chriſt in the garden; long pictures. The annunciation, in two pieces; by Vaſari.

Geſu e Maria.

Two Angels, on the wall, by Daniele di Volterra.

S. Margareta.

Dead Chriſt, &c. ten figures, by Luca Signorelli.

Pieve, or *Veſcovado.*

Prophets, Angels and Saints. And, the aſſumption, both by Luca Signorelli.

The

being finely varied with hills, clothed with olive-trees, vines, cypreſſes, firs, oaks, beeches, &c. The great number of country houſes, old caſtles and villages, make it extremely pictureſque. The road is all good, but continually aſcending and deſcending, and paved all the way.

There is another road from Rome to Florence by Perugia, which will be intereſting to ſuch as wiſh to ſtudy the ancient Roman ſchool of painting, and particularly the works of Pietro Perugino, the maſter of Raffaelle. Ombria, the beſt cultivated part of the Apennines, will be paſſed through, and the lake of Perugia will be ſeen. In taking this road, you muſt return as far as Foligno, on the way by which you came from Bologna: and there going to the left, you find it two poſts to PERUGIA, or near twenty-one miles. This is a conſiderable city, built on the top of a mountain; and has ſeveral handſome churches, and elegant fountains.

The miraculous draught of fiſhes, over the high altar. Behind this are, S. George and the dragon. Antonio Vaſari and his wife. Giorgio and his ſon Lazaro. Three ſmall pictures of the reſurrection, paſſover, and fall of manna. The aſſumption. Eight heads of ſaints, circular. S. Donatus and S. Francis, ſingle whole figures. Virgin, child and ſaints, large upright. S John and another ſaint, whole figures. Two portraits. All by Giorgio Vaſari.

S. Sebaſtiano.

Deſcent of the Holy Ghoſt, of the ſchool of Michelangelo.

In

In the Cathedral is, the Marriage of the Virgin, by Pietro Perugino. The deſcent from the croſs, by Barroccio. Virgin, child, &c. by Luca Signorelli.

S. Maria nuova. Virgin, Chriſt, Saints, and Angels.—Virgin, Chriſt, S. Paul the Hermit, and S. Francis.—A Nativity, with God the Father over it, in a ſemicircle—and three ſmall pieces: all by Pietro Perugino. Virgin, Chriſt, and four Saints, by Sinibaldo Perugino. A Transfiguration, ſeemingly by Raffaelle.

S. Agoſtino. Adoration of the Magi, and five ſmall pictures under it.—God the Father and Cherubim. Burial of Chriſt, &c. fourteen pictures, by Pietro Perugino, in the choir. In the Sacriſty, ſixteen ſmall pictures by him: and the marriage of S. Catharine, by Raffaelle.

S. Franceſco. Chriſt with four ſaints. The Reſurrection: both by Pietro Perugino. Aſſumption of the Virgin; and dead Chriſt, with eight figures: both by Raffaelle.

S. Pietro, belonging to the Benedictines, is a beautiful ſtructure, ſupported by marble pillars, with a fine choir. In this church is the Aſcenſion, one of Pietro Perugino's beſt pictures. A dead Chriſt, with four figures. God the Father, two pictures, with a ſingle Angel in each; and two prophets in ſmall rounds: all by him.—The marriage of Cana—Elijah—and S. Benedict: by Vaſari.

Vaſari.—In the Sacriſty: eleven ſmall pictures, by Pietro Perugino—and two by Raffaelle.

S. Severo. Saints, by Perugino and Raffaelle; four circular pieces, by Pietro Perugino.

Monte Moroſini. Adoration of the ſhepherds and its companion *: by Pietro Perugino.

S. Franceſco fuori, a convent of Recollets. The Crucifixion: and Aſſumption of the Virgin †, by Pietro Perugino.—In the Sacriſty: Virgin, Child, and Saints, by Pietro Perugino.—In a little Chapel, Adoration of the ſhepherds, by him.

S. Michele's church was an ancient Temple of Veſta.

S. Anna. Virgin, Chriſt, S. Anne, &c.

S. Girolamo. Virgin, Chriſt, and Saints.

S. Ercolano. Virgin, Chriſt, and three Saints.

S. Dominico. Virgin, Chriſt, and Saints, in the clouds: all theſe by Pietro Perugino. In this church are alſo ſeveral other pieces by painters of his time.

S. Antonio Abate. Holy family, angels, and ſhepherds; by P. Perugino.

* Theſe are two freſco paintings or fragments ſaved out of the walls of the old church when it was taken down. K.

† Theſe pictures are painted on the two ſides of the ſame board.

N. B. The Chriſt and Croſs are ſculptures of wood; and the only figures by P. Perugino in the former, are the Virgin, Magdalen, S. Francis, a female ſaint, and two angels. K.

S. Giuliana.

S. Giuliana. S. John in the iſland of Patmos; by P. Perugino. Not one of his good pictures.—Virgin and child, and ſaints; by Domin. Paridis.

Palazzo Publico. Virgin, Chriſt, and four ſaints, by Pietro Perugino—and in the Chapel, Chriſt ſtanding in the ſepulchre: by the ſame.

Il Collegio del Cambio. Painted all over by Pietro Perugino.—In the Chapel, nine large pieces on the wall, and eleven on the ceiling, by him.

Governor's houſe. Preſentation; and Adoration of the Magi: by the ſame: ſmall pictures.

Torricella, which is the next ſtage, is on the banks of the lake of Perugia, anciently called *Thraſymene*, and famous for the defeat of the Conſul Flaminius, by Hannibal *: it is above thirty miles in circumference, abounds with excellent fiſh, and has three iſlands in it; on a peninſula, is a town called *Caſtiglione*, in which it is ſaid there is a handſome palace, and ſome good paintings.

Above Camoccia, on a hill, planted with vines and fruit-trees, is CORTONA, belonging to the Dukedom of Tuſcany; a town remarkable for its antiquity and academy: the ſemicircular plain at the bottom is one of the fineſt in Italy.

The Cathedral is a very old building, remarkable only for a fine picture of the Nativity, by

* M. Dutens has given the exact field of battle, in a little plain between Tuoro, and a hill called to this day *Sanguinetta*.

Pietro

Pietro Berettini, commonly known by the name of Pietro di Cortona.

There is another picture by him, in the church of *Santa Chiara:* it is ſemicircular, and the ſubject is, the virgin and child, with S. Francis and S. Clare. And a third in the church of *S. Agoſtino,* which is alſo a virgin and child, with S. John, S. Jerom, S. Auguſtine, and another ſaint.—In *S. Michele* is a deſcent of the Holy Ghoſt, by Andrea del Sarto. And in ſeveral of the churches—as *Campagnia di Geſu, S. Margareta, S. Franceſca, la S. S. Trinità,* &c. are many old pictures by Luca Signorelli: as there are in *S. Domenico* by Giovanni Angelica.

At the Academy of Antiquaries is a library and muſeum, but ſcarcely worth the attention of a ſtranger.

Arezzo is in a charming ſituation, overlooking a ſmall plain. Petrarch was born there in 1304. It is a very ancient town, and was much fallen to decay, when Coſmo di Medicis took it under his protection; ſince which it has gradually recovered itſelf.

The Cathedral was built in 1300 by Margaritone, from a deſign of Giacomo Tedeſco's: the great altar is by Giorgio Piſano and his pupils: the windows are handſomely painted: at the entrance are two pillars of porphyry; and in the

ſquare

ſquare before it is a ſtatue of the great duke Ferdinand.

In the *Badia*, or Olivetan abbey of *S. Fiora*, is a noble picture in the refectory, of the marriage of Eſther and Ahaſuerus; by Giorgio Vaſari: by whom alſo are two pieces, of S. Roch curing the plague; and S. Roch in the deſart—the latter excellent; in the church of *S. Rocco:* and in the *Pieve* ſeveral pictures by him. In the church of *S. Franceſco* are old freſcos by Pietro del Borgo: the ceiling of the choir is by Lorenzo di Bicci: and there is a crucifixion, by Margaritone.—In *S. Margarita*, and *S. Girolamo*, are pictures by Luca Signorelli. In *S. Agoſtino*, the circumciſion, by Domenico Pecori. In *S. Angelo*, a famous old freſco, of Michael and the Devil, &c. by Spinello. There are many pictures here, by the old Tuſcan maſters, in moſt of the churches; of which it would be tedious to give a catalogue.

SECTION X.

Account of Florence.

Florence, in Italian *Firenze*, is not without pretence to its common title of *la bella*; being finely ſituated upon the river Arno, and its buildings generally in a good taſte. It is about three thouſand yards in length, and ſix miles in circuit.

The

The ſtreets are clean, and well paved with very large flag-ſtones; but moſtly narrow and winding. There are no leſs than 150 churches in this city, and the population is eſtimated at 80,000. The environs are delightful; the plain in which the city ſtands being ſurrounded by charming hills, well cultivated and adorned. But though Florence be thus in a kind of baſin, the warmth of the ſouth and ſouth-eaſt winds is ſo well tempered by cooler ones, that perſons may often ſleep abroad without danger. The autumn here is generally wet; and this city is a bad reſidence in winter, on account of the ſouth-eaſt or *ſcirocco*, and north, which blow often on the ſame day; and ſubject the inhabitants to inflammations in the breaſt and lungs. Florence therefore is beſt in ſummer, when the atmoſphere about it is eſteemed very ſalubrious.

The Arno divides the city into two unequal parts; it is about 140 yards wide, and navigable for ſmall veſſels. In the midſt of ſummer it often wants water; and in winter it frequently overflows its banks. There are four ſtone bridges over it: that called *il ponte della Trinità* was built by Ammanati, and is very elegant: the arches are cycloidal.

The Cathedral church, called *Santa Maria del Fiore*, was begun in the year 1296, from deſigns of Arnolfo di Lapo, diſciple of Cimabue. It is all

all incruſted with black and white marble in compartments. The octagon cupola, by Brunelleſco, is a very fine one. The marble pavement of the nave is by Franceſco da San Gallo; that of the choir after deſigns of Michelangelo's*; and the reſt by Giuliano di Baccio d'Agnolo. The cupola is painted by Federigo Zuccheri and Giorgio Vaſari: and the bas-reliefs of the choir are by Baccio Bandinelli and Giovanni dell' Opera. The crucifix at the end of the choir is by Benedetto da Majano: and God the Father, and Chriſt ſupported by an Angel, large ſtatues on the altar, are by Bandinelli. Behind the altar is an unfiniſhed pietà, by Michelangelo. Over the principal door, within, is the coronation of our Lady, a moſaic, by Gaddo Gaddi: and another, of the annunciation, over a door next *via de' Servi*, by Ghirlandaio. The tomb of Giotto is by one of the ſide doors: the epitaph by Politian. Next to it is the tomb of Brunelleſco the architect: the epitaph by Aretino. On the other ſide is a portrait of Dante. Over one of the doors is a ſtatue of the virgin larger than life, with two angels, by Giovanni da Piſa. There are ſtatues of the four evangeliſts, larger than life, by Donatello; and eight of the Apoſtles, by ſeveral hands. The

* When we ſpeak of Michelangelo ſimply, we always mean Michelangelo Buonarroti; as by Guido, we always intend Guido Reni.

door

door of the Sacriſty is bronze, with bas-reliefs, by Lorenzo Ghiberti: and the boys within are by Donatello *.

Near the cathedral is the *Campanile*, or ſteeple; a tower, built after the deſigns of Giotto; of black, white and red marble, mixt in compartments. It is about 273 feet high, and 47 ſquare. On each ſide are niches, with four ſtatues; thoſe over the door, and on the ſide next the ſquare are by Donatello.

The *Baptiſtery* is an octagon, the diameter of which is near 92 feet. It is wholly incruſted with poliſhed marble; and has three bronze gates: one by Andrea Piſano, put up in 1330; the two others, by Lorenzo Ghiberti, erected in the following century. Michelangelo, ſpeaking of the laſt, uſed to ſay that they were fit to be the doors of paradiſe. The columns before the principal gate are porphyry: over it are three marble ſtatues, repreſenting the baptiſm of Chriſt, begun by Sanſovino, and finiſhed by Vincenzio Danti;

* *S. Maria del Fiore.* The Cathedral.

The laſt ſupper, by Gio. Balducci, and the ſide pictures, by Bernardino Poccetti.
The nativity, by Gregorio Pagani.
The annunciation, by Federigo Zuccheri.
The viſitation, by Batiſta Naldini.
Adoration of the Magi.
Martyrdom of S. Reparata, by Paſſignano.
Council of Florence, by Cav. Gio. Batiſta Paggi.

by whom alſo are three bronze ſtatues, repreſenting the beheading of S. John Baptiſt, over another gate. Over the third is S. John diſputing with a phariſee and doctor of the law, by Giovanfranceſco Ruſtici. Within are ſixteen large granite columns —the ſtatue of John Baptiſt, with angels, by Girolamo Ticciati—the bas-reliefs and ſtatue, on the tomb of Baldaſſar Coſſa, or Pope John XII.—and alſo a Magdalen, by Donatello. The roof is in moſaic, by Andrea Taſi, diſciple of Cimabue.

The church of *San Lorenzo* is by Brunelleſco. Two pulpits ſupported by marble columns have bas-reliefs in bronze, by Donatello. This church is adorned with many paintings *.

The

* *S. Lorenzo.*

Marriage of the virgin, by Roſſi.

Virgin and S. Anne, chiaro-oſcuro, by Bartolommeo, who has introduced his own portrait.

God on the croſs explaining the redemption to Adam and Eve, by Andrea del Sarto.

The viſitation, by Agoſtino Veracini.

Marriage of the virgin, by Roſſo, 1523.

S. Laurence, by Niccolo Lapi.

The aſſumption, an ancient painting.

Crucifix with S. Francis, S. Jerom, and the Magdalene, by Ottaviano Dandini.

S Jerom in the deſert, by Cav. Giuſeppe Naſini.

The præſepe, by Coſimo Roſſelli.

Adoration of the Magi, by Girolamo Macchietti.

The annunciation, by Filippo Lippi.

Martyrdom of S. Laurence, freſco, by Agnolo Bronzino.

The old Sacrifty is by Brunelleſco: the basreliefs, and the ſtatues of S. Laurence, S. Stephen, S. Coſimo, and S. Damiano, are by Donatello.

The architecture of the new Sacrifty, or chapel of the Princes, is by Michelangelo; as is alſo the ſculpture. 1. The tomb of Giuliano de Medici, with a ſtatue of him, and two figures of day and night. 2. The tomb of Lorenzo de' Medici, with his ſtatue, and two figures of morning and evening twilight. 3. Our Lady with Chriſt in her arms.

The *Chapel* of the *Medicis*, behind the choir, is an octagon, richly incruſted with jaſper, oriental agate, chalcedony, lapis lazuli, &c. There are ſix ſuperb tombs in it: four of Egyptian granite, and two of oriental granite; from deſigns of Michelangelo. If this chapel were completed, it would be one of the fineſt things in Italy *.

The *Mediceo-Laurenziana Library* joins to this church. The gallery in which the books and manuſcripts are arranged, is about 150 feet long,

Martyrdom of S. Sebaſtian, by Empoli.
S. Leonardo and other ſaints, three figures, very ancient.
Martyrdom of S. Arcadio, &c. by Sogliani, 1521.
The calling of S. Matthew, by Pietro Marcheſini.
The cupola, &c. by Vincenzio Meucci.
Statue of Paulus Jovius, by Franc. da ſan Gallo.

* The perſon who ſhows this chapel has ſpecimens and *ſtudii* of marbles, &c. to diſpoſe of.

35 feet wide, and 28 high. This was built by Michelangelo; the ſtaircaſe, windows, and principal door, are much admired: the very deſks were executed from drawings, and under the immediate direction of this great architect. The manuſcripts are ſaid to amount to 14,800.

The architecture of the church of *San Spirito* is by Brunelleſco. It is of the corinthian order: the columns are of pietra ſerena, which is a variety of macigno. The high altar is very fine, of gabbro and polzevera di prato, green and black, or red and black ſpotted with white. There are many pictures by old maſters in this church: as the virgin and three ſaints, by Giotto; in the choir on the right hand: next to this, the virgin, Chriſt, and two ſaints; by Boticelli: Chriſt bearing his croſs, with many figures, and S. Veronica with the holy handkerchief; by Ghirlandaio: the virgin, Chriſt, S. Thomas, S. Peter, and two angels, dated 1482. Vaſari mentions ſeveral pieces, by Fra. Filippo Lippi, and others. Here is alſo a ſtatue of Chriſt holding his croſs; by Taddeo Landini after Michelangelo*.

The

* *San Spirito.*

God, the virgin, angels and ſaints; by a diſciple of Franciabigio.

Copy of Michelangelo's Pietà, in S. Peter's at Rome, by Nanni di Baccio Bigio.

Two angels, by Franciabigio.

Chriſt

The church of *Santa Maria Novella* was built in 1279; from the airineſs of its plan, Michelangelo

Chriſt driving out the profaners of the temple, by Stradano.
S. Auguſtin, by Aleſſ. Gherardini.
Stoning of S. Stephen, by Dom. Paſſignano.
The Archangel Raphael and Tobias, in marble, by Giovanni Baratta.
The virgin, Chriſt, and S. Catharine—and two other pictures; by Fra. Filippo Lippi.
The virgin appearing to S. Bernard, a copy by Felice Ripoſo. The original by Pietro Perugino is removed to Caſa Capponi di S. Friano.
The marriage of the virgin, by Sagreſtani.
S. Niccolò reviving three children, by Gaetano Gabbiani.
Offering of the Magi, by Aurelio Lomi.
Virgin with ſaints, by Giotto.
A picture, by Sandro Botticelli.
The martyrs, by Aleſſ. Allori.
Chriſt and the woman taken in adultery, by the ſame.
S. Chiara receiving the communion from Chriſt, by Vignali.
Two chapels with ſmall ancient pictures.
Carrying of the croſs, by Benedetto del Ghirlandaio.
Chriſt appearing to Mary, by Agnolo Bronzino.
The virgin, S. Sebaſtian, &c. a copy by Petrucci, of the original by Roſſi now in the palace.
S. Anne, the virgin and child on a throne, Magdalene, S Catharine, S. Thomas Aquinas, &c. by Ridolfo del Ghirlandaio.
S. Tommaſo da Villanuova giving alms, by Rutilio Manetti.
Giovanni da S. Facondo, by Cav. Naſini.
Copy of Michelangelo's Chriſt, in the Minerva at Rome, by Taddeo Landini.
The reſurrection: ſchool of Franciabigio.
Virgin, child, angels and ſaints; by Fra. Filippo Lippi. A picture, by Aleſſ. Allori, with ſome freſcos by Bernardino Poccetti: in the Sacriſty.

uſed to call it *la Spoſa*. The paintings of the choir are by Ghirlandaio; ſeven of them repreſent the life of the virgin; and as many the life of S. John Baptiſt: in theſe pieces are portraits of the times. In the ſacriſty is an ancient piece, looked upon to be the chef d'œuvre of Cimabue. There are many other ancient paintings both in the church and cloiſters of the convent *.

In the front of the houſe built near this church by

* *S. Maria Novella.*

The annunciation, by Santi di Tito.

Martyrdom of S. Laurence, by Girolamo Macchietti.

Nativity of our Lord—purification of the virgin, taking down from the croſs; by Batiſta Naldini.

Reſurrection of Lazarus, by Santi di Tito.

S. Raimondo raiſing a boy to life, by Ligozzi.

Martyrdom of S. Catharine, by Giuliano Bugiardini.

A chapel painted in freſco, by Filippo Lippi.

A crucifix, by Brunelleſco.

A ceiling and picture, by Agnolo Bronzino.

A chapel in freſco, by Andrea and Bern. Orgagna, the picture at the altar, by Andrea.

In the ſacriſty, pictures by Giovanni Angelica, &c.

S. Giacinto, by Aleſs. Bronzino.

S. Peter Martyr, by Cigoli, and a picture by Empoli.

Madonna del Roſario, and another picture, by Vaſari.

The Samaritan woman, by Aleſs. Bronzino.

S. Catharine, by Gaetano Romanelli.

In the convent, a cloiſter painted by Paolo degli Uccelli. In the chapel della nazione Spagnola, the walls and ceiling by Taddeo Gaddi and Simone Memmi. S. James, by Bronzino.

Second

by Viviani, the laſt diſciple of Galileo, is a bronze buſt of this celebrated aſtronomer, and ſcrolls between the windows, marking the epochas of his diſcoveries.

The church of the *Annunciation*, belonging to the Servites, is built by Michelozzi. In the chapel on the left at entrance is a miraculous picture, in which they tell you that the virgin was painted by angels: in the ſame chapel is a head of Chriſt, by Andrea del Sarto. In another of the chapels is a group in marble of Chriſt dead, ſupported by God the Father; by Baccio Bandinelli. In a third, decorated at the expence, and after the deſigns of Giovanni di Bologna, this artiſt lies interred. There is alſo the tomb and buſt of Bandinelli. The aſſumption of the virgin in the middle of the roof is by Volterrano, who alſo painted the cupola and tribuna. There are many freſcos of miracles, by Ulivelli*. In the inner cloiſter of the convent

Second cloiſter by Santi di Tito, Poccetti, Cigoli, Vaſari, Batiſta Naldini, Balducci, &c. with the hiſtory of S. Domenico and S. Antonino.

By the dormitory—Capella del Papa is painted by Jacopo da Pontormo.

* *S. Agata.*

Marriage in Cana, and all the tribune of the high altar, by Aleſſandro Allori.

S. Agoſtino.

S. Niccola di Tolentino, by Gio. Batiſta Vannini.

vent is the chapel of the academy of drawing, with the picture of the high altar, by Agnolo Bronzino,

S. Auguſtin, by Franc. Petrucci.

S. Franceſco di Paola, by Jacopo Vignali.

Hence there is a delightful view over the city and country.

S. Ambrogio.

A picture in the chapel of the Roſary, by Paſſignano.

The viſitation, by Andrea Boſcoli.

In the Sacriſty—Coronation of our Lady, by Fra. Filippo Lippi.

Virgin and child, with S. Anne; by Maſaccio.

The annunciation, by Vincenzio Dandini.

Degli Angeli.

Belonging to the Camaldoli.

Ceiling, by Aleſſ. Gherardini.

Reſurrection of Lazarus, by Bern. Poccetti.

Holy family returning from Egypt, by Cav. Paggi.

The beheading of S. John Baptiſt, by Gamberucci.

Coronation of the Virgin Mary, by Aleſſ. Allori.

S. Romualdo, by Giuſ. Griſoni.

Annunziata.

Madonna del ſacco, &c. by Andrea del Sarto.

S. Sebaſtian, by Antonio del Pollaiolo.

Death of Joſeph, by Carlo Lotti.

The laſt Judgment, by Aleſſ. Bronzino.

The crucifixion, by Stradana.—*Joannes Stratenſis Flandrus F.* 1560.

The aſſumption, by Ceſare Dandini.

S. Zanobi, and two other biſhops; an ancient picture.

A picture in the Tedaldi chapel, by Volterrano.

Nativity of the Virgin, by Aleſſ. Allori. The picture on one ſide of this is by Criſtofano Allori; the other by Paſſignano; and the ceiling of the tribune by Poccetti.

S. Michele,

Bronzino, 1571; and two frescos by Vasari and Santi di Tito. But the principal curiosity here is

S. Michele, by Pignoni.
Virgin and saints, by Pietro Perugino.
The resurrection, by Agnolo Bronzino.
The same subject, by Passignano.
A Pietà, by Ligozzi.
The nativity, by Paggi.
The crucifix is by Giovanni Bologna.
Christ restoring to sight the man born blind, by Passignano.
Marriage of S. Catharine, by Giov. Biliverti.
Virgin and child, with S. Anne and other saints; by Ant. Donnini.

Antinori: See S. Michele Bertoldi.

S. Antonio.

S. Louis, by Livio Mehus.
S. Antony, by Nic. Mignard.

S. Apostoli.

S. Martin dispensing alms, by Gamberucci.
S. Peter healing the lame man, by Roncalli.
The conception, by Giorgio Vasari.
The annunciation, a copy of the old picture.
The nativity, by Tommaso da S. Friano.
S. Michael the Archangel, by Stefano Marucelli.
S. Francesco di Sales carried by angels into glory, by Antonio Domenico Gabbiani.
The crucifixion, by Andrea Boscoli.
The virgin and child sitting, S. John Baptist and a bishop on one side, S. Antony and S. Francis on the other: a capital picture by Fra. Filippo Lippi.

Badia di S. Salvatore.

Two pieces, *a tempera*, by Domenico Ghirlandaio.

Chapel,

is a moſt excellent freſco by Andrea del Sarto, in one of the cloiſters, over a door; well known by the

Chapel, in freſco, by Giovanni da San Giovanni.
A picture, by Fra. Bartolommeo.

Bonifazio, ſee *Spedale*.
Calza, ſee *S. Giovanni Batiſta*.

S. Cecilia.

Picture of the high altar, by Cav. Curradi.
Chriſt bearing his croſs, by Roſſo.
Over the door is, or rather was, a picture by Cimabue.

Certoſa.

Built by Orgagna, or one of his ſcholars.
Cloiſter painted in freſco, by Jacopo da Pontormo.
In the refectory, Chriſt at table, with Cleophas and Luke, in oil; by the ſame.
S. Laurence, by Bronzino.
In the chapter-houſe, a crucifix with the Maries at the foot of the croſs, and angels in the air, by Mariotto Albertinelli. Alſo many pieces by Bernardino Poccetti, and Rutilio Manetti.

S. Chiara.

Dead Chriſt, with twelve figures, by Pietro Perugino, dated 1495.
Nativity of Chriſt, with ten figures, by Lorenzo di Credi.

Chiarito.

S. Thomas with the Virgin—and, Chriſt praying in the garden; by Giovanni Stradano.

Monaci Ciſtercienſi.

Birth of the Virgin, &c. by Aleſſ. Gherardini.
Martyrdom of S. Peter, by Guido.
S. Bernard before the virgin, by Fabb. Boſchi.
Cupola, by Anton. Domenico Gabbiani.
S. Bernard at the altar, &c. by Pietro Dandini.

Baptiſm

the name of *Madonna del Sacco*. In a little cloiſter, which ſerves as a veſtibule to the church, is a buſt in marble of Andrea del Sarto, with more freſcos by him and others, now almoſt worn out. This convent is large; the monks near 200 in number; and their library ample.

Santa Croce, built in 1294 from the deſigns of Arnolfo, is a church of the *Frati Minori Conventuali*. Over the principal door is a ſtatue in bronze of S. Louis, by Donatello *.

Here

Baptiſm of Chriſt, by Antonio Franchi.
Martyrdom of S. Anaſtaſius, by Giov. Ciabilli.

Nobili Religioſe di S. Clemente.

Picture of the high altar, by Santi di Tito.
S. Auguſtin, by Jacopo da Pontormo.
An ancient picture, by Ghirlandaio.

* *Santa Croce.*

Deſcent from the croſs, by Salviati.
The crucifixion, by Santi di Tito.
The appearance of Chriſt to S. Thomas—the deſcent of the Holy Ghoſt, and Chriſt carrying his croſs; all by Vaſari.
Ecce homo, by Jacopo di Meglio.
The flagellation, by Aleſſ. del Barbiere.
Our Lord praying in the garden, by Andr. del Minga.
The annunciation, ſculpture, by Donatello.
Tomb of Leonardo Aretino, by Bernardo Roſſellino, ſcholar of Donatello. The Virgin above is by Andrea Verrocchio.
The entry of Chriſt into Jeruſalem, begun by Cigoli, and finiſhed by Biliverti.
S. Francis receiving the marks, by Naldini.
The nativity, by Giuliano Bugiardini.

In

Here is the mauſoleum of Michelangelo Buonarroti, great in the three arts of painting, ſculpture,

In Cappella de' Baroncelli, the coronation of the virgin Mary, by Giotto.

In the Sacriſty, twenty-ſix ſmall pieces by him, of the life of Chriſt and S. Francis. The altar-piece, and thoſe on the wall, by Taddeo Gaddi.

In the Calderini Chapel, S. Lorenzo diſtributing alms, by Paſſignano. Altar-piece, with another on the ſide, by Matteo Roſſelli. The freſcos by San Giovanni.

A ceiling, by Giotto.

On the walls of the choir, the finding of the croſs, by Taddeo Gaddi.

Cappella de' Niccolini; fine marble ſtatues of Aaron, Moſes, Virginity, Prudence, and Humility; by Francavilla Fiammingo. The two pictures are by Aleſſ. Allori, and the freſcos by Volterrano.

Martyrdom of S. Laurence, by Giacomo Ligozzi.

A crucifix, by Donatello.

Chriſt dead, by Cigoli.

Cappella della Concezione, painted by Giotto.

The aſcenſion, by Giov. Stradano, dated 1569.

Chriſt with the diſciples at Emmaus—and, the reſurrection; by Santi di Tito.

Entombing of Chriſt, by Batiſta Naldini.

Limbus patrum, by Agnolo Bronzino.

A Pietà, by the ſame.

The virgin, a bas-relief in marble, by Roſſellino.

Two crucifixes; one by Cimabue, the other by Margheritone.

In the Church and Convent are other pictures by Cimabue and Giotto.

The bas-reliefs of the hiſtory of S. Francis, by Benedetto da Maiano.

Monaſtery

ture, and architecture. Above is his buſt, with three crowns, and the motto—*tergeminis tollit honoribus:*

Monaſtery of Dominicans.

In the Church. Nativity of Chriſt, by Fra. Filippo Lippi.
S. Jerom praying in the deſert, by Bronzino.
The annunciation, in the ſtyle of Lippi.

S. Felice in Piazza.

S. Rocco and S. Catharine, by Pier di Coſimo.
S. Domenico and other ſaints, by Jacopo Vignali.
S. Antonio Abate healing the ſick, by Ottavio Vannini.
Saints, by Mario Balaſſi.
Virgin and Chriſt, with many ſaints, by Giovanni Angelica.
S. Felice aſſiſting S. Maſſimo, Biſhop of Nola, who is dying of cold and hunger, by preſſing a grape into his mouth, freſco, by San Giovanni.
Virgin with ſaints, ſix figures large as life; by Ridolfo del Ghirlandaio.
Madonna del Roſario, with S. Peter Martyr and S. Giacinto; by Jacopo da Empoli.
The calling of S. Matthew, by Roſſelli.
Chriſt in a ſtorm during the night, reaching out his hand to S. Peter, by Salvator Roſa.
Martyrdom of S. Lucia, by Jacopo Chiaviſtelli.
The tombs of Gabbiani, Giovanni da San Giovanni, &c. are in this church.

S. Felicita.

Deſcent from the croſs, &c. by Jacopo da Pontormo.
S. Felicita, with ſeven ſons, martyrs, by Neri di Bicci, dated 1468.
Chapel of Pope Gregory, by Ferdinando Vellani da Modena.
Nativity of Chriſt, by Gerard Hondthorſt.
The crucifixion, by Lorenzo Carletto.
The reſurrection, by Antonio Tempeſta.

S. Frediano.

noribus: under the ſarcophagus are three ſtatues of the three ſiſter arts in which he ſo ſuperiorly excelled:

S. Frediano.

Marriage of S. Catharine, by Pier di Coſimo.
Chriſt healing the paralytic, by Paſſignano.
A Pietà, with S. Jerom and S. Frediano, by Ghirlandaio.
Martyrdom of S. Andrew, by Lorenzo Lippi.
The crucifixion, by Lorenzo di Credi.
Virgin, child, and angels; time of Ghirlandaio.

S. Giovanni Batiſta, called *La Calza.*

A picture, by Ghirlandaio.
Chriſt on the croſs with ſaints.
The virgin with Chriſt dead, and other figures.
Chriſt praying in the garden.
All by Pietro Perugino.
Ecce Homo, by Santi Pacini.
Mater doloroſa, by Ignazio Hugford.
Jeſus the good ſhepherd, by the ſame.
In the Refectory, the laſt ſupper, in freſco, by Francabigio.

Compagnia di San Giovan Batiſta.

Freſcos of the life of S. John Baptiſt, by Andrea del Sarto.—Two by Francabigio.—S. John baptizing Chriſt, by Lorenzo di Credi.

S. Giovannino.

Nativity of S. John Baptiſt, by Santi di Tito.
Coronation of the virgin, by Orgagna.
Beheading of S. John Baptiſt, by Pietro Dandini.
S. Auguſtin and S. Maria Maddalena de' Pazzi, two ovals, by Aleſſ. Gherardini; by whom alſo are the freſcos in the tribune, &c.
Nativity of Jeſus, by Ghirlandaio.
The annunciation, ſchool of Giotto.

S. Girolamo.

celled: that of painting is the beſt: in the decoration of the monument is introduced a ſmall picture

S. Girolamo.

S. Girolamo repenting—and, the annunciation; both by Ghirlandaio.

The immaculate conception, with ſaints; by Cav. Mazzanti di Orvieto.

S. Giuliano.

At the high altar, and the altar of the crucifix, two pictures, by Mariotto Albertinelli.

Nativity of Chriſt, by Jacopo da Empoli.

S. Giuſeppe.

Built by Baccio d' Agnolo.

The nativity, by Santi di Tito.

Chapel of S. Francis, by Atanaſio Bimbocci.

Four pictures of the miracles of S. Francis, by Franceſco Bianchi.

S. Jacopo.

A boy ſupporting a coat of arms, over the principal door, freſco, by Giovanni da San Giovanni.

Virgin and child, S. James, S. Francis, S. Laurence, and S. Clare, by Ghirlandaio.

A picture, by Naſini of Siena.

S. Jacopo ſopr' Arno.

S. Gennaro, by Sebaſtiano Galeotti.

Chriſt on the croſs, the virgin and S. John; by Agnolo Bronzino.

S. Vincenzio di Paoli, by Antonio Pugliefchi.

Chriſt calling James to the apoſtleſhip, by Pier Dandini.

S. Niccolò, by Jacopo Vignali.

The annunciation, by Ignazio Hugford.

Martyrdom of S. Cecilia, by Giovanni Caſini.

S. Jacopo.

picture by his own hand of Chriſt dead, with the holy women at the ſepulchre. Over againſt Michelangelo reſts the illuſtrious, the injured Galileo. Viviani's executors found great difficulty in obtaining leave to erect this mauſoleum, and to remove Galileo's bones into it, in the year 1737, almoſt a century after his death. The dialogue, in which lay his principal crime, ſtill continues proſcribed in the *index expurgatorius*, reviſed by Benedict XIV. in 1758, along with the works of Bacon, Copernicus, Kepler, Deſcartes, and Foſcarini. Here alſo are the tombs of Leonardo Aretino, and Micheli the famous naturaliſt.

In the church of *S. Marco*, belonging to the Dominicans, are ſeveral pictures by Fra. Bartolommeo, Paſſignani, Santi di Tito, Jacopo da Empoli, &c*. The chapel of Antonino is by Averardo

S. Jacopo tra Foſſi.

Chriſt appearing to Mary as a gardener, by Andrea del Sarto.

Copies of other paintings by him, the originals of which are in the palace.

Virgin and child, S. Francis and S. Auguſtin, and two boy angels. Chriſt on the croſs, and ſaints below, pictures of the 15th century.

* *S. Marco.*

Madonna, by Piero Cavallini.

S. Thomas Aquinas, by Santi di Tito.

Virgin and ſaints, by Bartolommeo.

Virgin and ſaints, in Moſaic.

The

Averardo and Antonio Salviati: the works in marble by Giovanni di Bologna; ſix marble ſtatues, by Francavilla, his ſcholar; and ſix baſſi-relievi in bronze, by Domenico Portigiani, another of his ſcholars, and from his maſter's drawings.

The laſt ſupper, by Santi di Tito.
Fall of Manna, by Paſſignano.
Sacrifice of Abraham, by Jacopo da Empoli.
Miracle of the loaves and fiſhes—and, the diſciples at Emmaus, by Cav. Curradi.
S. Paul reviving the young man, by Biliverti.
The ceiling, &c. freſco, by Bernardino Poccetti.
Before the chapel of S. Antonino, two hiſtories of that ſaint, by Paſſignano.
The Emperor Heraclius carrying the croſs, by Cigoli.
S. Vincenzio Ferreri preaching, by Paſſignano.
The transfiguration, by Cav. Paggi.
In the Convent many paintings by Poccetti, Roſſelli, Tiarini, Boſchi, Giovanni Angelica, Aleſſ. Gherardini, Coſimo Ulivelli, Aleſſ. Loni, and Sebaſt. Galeotti.
Preſentation of Chriſt in the temple, by Bartolommeo.
The Virgin Mary, by Carlo Dolce.

S. Margherita.

Finding of the croſs, Niccodemo Ferrucci.
The ſick having recourſe to the patronage of S. Margaret, by Coſimo Gamberucci.
S. Margaret in glory, by Gio. Batiſta Marmi.
The ſide picture, by Franc. Conti.
Virgin, child, and ſaints, over the door; by Spinello Aretino.

S. Maria di Candeli.

The aſſumption, by Anton. Domenico Gabbiani.
Crucifix, by Aleſſ. Gherardini.

The cupola is painted by Aleſſandro Allori; by whom alſo there is a picture of Chriſt, S. Roſa, &c. ten figures large as life. There are many paintings about the Convent by Florentine artiſts: and a large, curious library, open to the public.

The Grand Duke's ſtables and manege are near this convent: and his Menagerie is on the ſquare. There is alſo a Giardino de' ſimplici or Botanic garden; and a Botanical Academy.

The church of the *Carmelites* was burnt in 1771, and the works of Giotto deſtroyed. The Corſini chapel, and the Brancacci, in which are Maſaccio's freſcos, were ſaved. In the chapel of the communion, Gherardo Starnina has painted the life of S. John. The pictures of Angiolo Gaddi in the choir were much ſmoked.

Many other churches have curious and valuable pictures by the Tuſcan maſters—as *S. Maria Maddalena de' Pazzi*, *S. Pier maggiore*, *Ogniſſanti*, &c. &c *.

Palazzo

* *S. Maria Maddalena de' Pazzi.*

Cappella de' Neri. Paradiſe, in the cupola, &c. by Bern. Poccetti. Picture at the altar, by Paſſignano.

Martyrdom of S. Romolo, by Carlo Portelli da Loro.

The viſitation, by Domenico Ghirlandaio. 1491.

Virgin Mary, S. Giuliano, and S. Niccolo; by Lorenzo di Credi.

Virgin and child, S. Bernard and other ſaints, by Jacopo da Pontormo.

S. Luigi Gonzaga in glory, by Atanaſio Bimbacci.

The

Palazzo Pitti, which is the reſidence of the Grand Duke, was begun from deſigns of Brunelleſco.

The annunciation, by Sandro Boticelli.

Crucifix carved in wood, by Bernardo Bontalenti.

The altar picture in the great chapel, by Ciro Ferri. The ſide pictures by Luca Giordano. The cupola, by Pietro Dandini.

S. Mary Magdalene de' Pazzi receiving the veil, by Cav. Curradi.

The ſame receiving the communion from the hand of our Lord, by Gio. Bat. Cipriani.

Virgin, with S. Peter and S. James; very old.

S. Roch and another ſaint, by Raffaellino del Garbo.

Chriſt praying in the garden, by Santi di Tito.

Coronation of the virgin, by Giov. Angelica.

Virgin, Mary Magdalene, and S. Bernard, with angels, by Coſimo Roſſelli.

S. Maria Maggiore.

S. Alberto ſaving a perſon from ſhipwreck, by Cigoli.

The Magdalene, by Pugliani.

Martyrdom of S. Biagio, by Ottavio Vannini; the ſide picture, by Antonio Giuſti.

S. Francis receiving the marks, by Piero Dandini.

On the ceiling of the Orlandini chapel—Elijah carried up to heaven, by Volterrano. The picture at the altar, by Biliverti.

S. Maria Maddalena de' Pazzi, by Onorio Marinari.

S. Francis, by Matteo Roſſelli.

Deſcent of the Holy Ghoſt, by Paſſignano.

S. Maria Nuova.

The walls painted by Lorenzo Bicci, Pomerancio, and Taddeo Zuccheri. Pictures at the altars by Felice, Paggi, Volterrano, and Aleſſ. Allori called Bronzino: the ſubject of the laſt is the annunciation, dated 1579.

leſco. The front is heavy; but the inſide of the court is majeſtic, and in a good ſtyle, by Ammanati.

San Matteo, ſee *Spedale*.

S. Michele Berteldi, or *agli Antinori*.

Martyrdom of S. Andrew, by Ruggieri.
The archangel Michael, by Vignali.
S. Gaetano and another ſaint, by Matteo Roſſelli.
Adoration of the Magi, by Ottavio Vannini.
Nativity of Chriſt, by Roſſelli.
The annunciation and viſitation, Fabrizio Boſchi.
Ceiling of the church, and cupola of the tribune; by Padre Galletti.
S. Elena, by Roſſelli. The pictures on the ſides, &c. by Biliverti and Vignali.
S. Andrea Avellino, by Ignazio Hugford. The ſide pictures by Franc. and Alfonſo Boſchi. The ceiling by Lorenzo Lippi.
The martyrdom of S. Laurence, by Pietro da Cortona.
S. Francis with the infant Jeſus, by Jacopo da Empoli.
S. Laurence giving alms, by Matteo Roſſelli.
Virgin, child, and two biſhops, by Padre Galletti; the ſide pictures by Curradi and Vanni.

S. Michele Viſdomini.

The nativity, by Empoli.
The virgin, by Jacopo da Pontormo.
Two pictures, by Poppi.
S. John preaching, by Paſſignano.

Monte Domini.

Stoning of S. Stephen, by Lodovico Cigoli.
The annunciation, by Aleſſandro Allori.

Monte Uliveto.

Entry of Chriſt into Jeruſalem, by Santi di Tito.
S. Bernardo Tolomei, by Pignoni.

The

nati. It is full of fine pictures, moſaic work, marbles, &c. Many of the pictures are firſt rate ones.

The Reſurrection, by Raffaellino del Garbo; in the Capponi chapel, under the church.

Murate.

The Annunciation, by Fra. Filippo Lippi; taken out of the church, and placed in a parlour of the convent.

S. Niccolo, or *d'Oltrarno.*

Abraham's ſacrifice, by Aleſſ. Allori.
The preſentation of Chriſt in the temple, by Batiſta Naldini.
Deſcent of the Holy Ghoſt, by Jacopo di Meglio.
Marriage of the virgin, by Poppi.
Picture of the high altar, by Gentile da Fabriano.
S. John preaching, by Empoli.
The Annunciation, by Aleſſ. Fei, called del Barbiere.
Reſurrection of the widow's ſon, by Poppi.
Martyrdom of S. Catharine, by Aleſſ. Allori.
God with ſaints, by Empoli.
S. Niccolo raiſing a child to life, by Curradi.
Four ſingle half figures of ſaints.
Virgin, child, and four angels, half figures. Both theſe are old, and on gilt grounds.

Nunziata, ſee *Annunziata.*

Ogniſſanti.

Chriſt's aſcenſion, by Lodovico Buti.
S. Eliſabeth Queen of Portugal, by Matteo Roſſelli.
Virgin and child with ſaints, by Santi di Tito.
S. Auguſtin, freſco, by Sandro Boticelli.
S. Girolamo, by Ghirlandaio.
S. Francis, by Niccodemo Ferrucci.
The conception, by Vincenzio Dandini.

ones. As the famous holy family, called *Madonna della*

S. Diego, by Jacopo Ligozzi.
S. Pietro d'Alcantara, and S. Tereſa, by Lazzaro Baldi.
S. Bernardino, and S. Giovanni da Capiſtratio, by Vincenzio Dandini.
Cupola, &c of the great chapel, by San Giovanni.
S. Chiara, by Coſimo Gamberucci.
S. Bonaventura, by Fabbrizio Boſchi.
Chriſt driving the buyers and ſellers out of the temple, a freſco, by Pinzani.
S. Giovanni da Capiſtratio, and the two ſide pictures, by Pier Dandini.
S. Margherita da Cortona, by Pietro Maſcherini.
S. Bernardino da Siena, by Fabbrizio Boſchi.
The aſſumption, by Tommaſo da S. Friano.
Martyrdom of S. Andrew, by Matteo Roſſelli.
The Annunciation, by Bartolommeo Traballeſi.
Cloiſters painted in freſco by Giovanni da S. Giovanni, Giovanni Garcia his ſcholar, Jacopo Ligozzi and Fabbrizio Boſchi.

D'Oltrarno, ſee *S. Niccolo.*

S. Onofrio.

Adoration of the Magi, by Ligozzi.
S. Francis receiving the marks, by Lodov. Cigoli.

Orſanmichele.

The tower, by Giotto and Taddeo Gaddi.
In the Confraternità, over the door, a picture by Buffalmacco or Taddeo Gaddi.
At the high altar, S. Carlo Borromeo, by Roſſelli.
A tabernacle, or iſolated chapel, with baſſi-rilievi by Orgagna; and the Virgin Mary painted by Ugolino Saneſe. Behind the altar, a baſſorilievo by Orgagna, wherein is his own portrait.

On

della ſedia : portraits of Leo X. with two cardinals, and

On the high altar, three ſtatues by Fr. di Sargallo, and on the pilaſters ſome ancient pictures by Lorenzo Credi, Agnolo Gaddi, and Jacopo del Caſentino.

On the outſide, in fourteen niches, are ſtatues of ſaints, by Ghiberti, Baccio da Montelupo, Donatello, Verrocchio, and Giovanni Bologna.

S. Pancrazio.

The annunciation, a freſco, by Pietro Cavallini.

S. Giovanni Gualberto pardoning an enemy, by Paſſignano.

A Pietà, with S. John and the Maries. On the ſide walls, S. Gio. Gualberto and S. Verdiano; by Bened. Buglioni.

Ecce homo, freſco, by Giuliano Traballeſi.

S. John preaching, by Santi di Tito.

The aſſumption, with S. Jerom and S. Catharine; by Andrea del Minga.

The virgin at the foot of the croſs, by Tommaſo Gherardini.

S. Sebaſtian, by Aleſſandro del Barbiere.

S. Bernardo and other ſaints, by Franc. del Erina.

Martyrs, by Ghirlandaio.

In the Abbot's apartments, a picture by Taddeo Gaddi.

S. Pier Maggiore.

The annunciation, by Francabigio.

Virgin and child, S. Francis, and S. Gio. Gualberto, by Raffaellino del Garbo.

S. Peter healing the lame man at the gate of the temple, by Coſimo Gamberucci.

The viſitation, by Tommaſo da S. Friano, and four ſmall pictures under it.

Crucifix, ſaid to be by Baccio da Montelupo.

Three large old pictures like Giotto, the coronation of the virgin is the principal.

Aſſumption of the virgin, with a multitude of angels; by Sandro Boticelli.

and of Julius II. all by Raffaelle. Portrait of cardinal Bentivoglio,

God with Chriſt dead in his arms; a freſco by Pietro Perugino.
Martyrdom of S. Lucia, by Volterrano.
The aſcenſion, by Gabbiani.
Adoration of the Magi, by Lodov. Cigoli.
In the Choir, the paintings on the organ are by Niccodemo Ferrucci.
S. Peter and S. Paul, ſeparating to go to martyrdom, by Fabbrizio Boſchi.
Chriſt giving the keys to S. Peter, by Matteo Roſſelli.
Fourteen or fifteen old pictures, all framed together, on gold grounds,

In the Chapels.

Adoration of the Magi, by Valerio Marucelli.
S. Joſeph with the child Jeſus, by Cav. Curradi.
The aſſumption, with S. Thomas; by Franc. Granacci.
The repentant thief, by Maria Balaſſi.
S. Antonino raiſing a girl to life, by Franc. Conti.
Chriſt on the croſs, and five ſaints; by Lorenzo di Credi.
Holy family, S. Jerom, and two other ſaints; perhaps by Luca Signorelli.
And ſome other ancient pictures.

Poverine.

The crucifixion, with a female ſaint, and S. Jerom; by Pietro Perugino.

S. Procolo.

The annunciation, by Empoli.
The virgin, S. Barbara, and S. Antonio; by Pontormo.
The viſitation; of the age of Pietro Perugino.

S. Romolo.

The virgin, Chriſt, and ſaints; by Neri di Bicci.
Virgin and child, on the wall; by Angiolo Gaddi.
Madonna del Roſario.

S. Salvatore,

Bentivoglio, by Vandyck. Several fine Rubens's. Many

S. Salvatore, ſee *Badia*.

S. Simone.

The virgin, with S. Simon and S. Jude, freſco; by Niccodemo Ferrucci.

A dead Chriſt, &c. with S. Jerom; by Batiſta Naldini.

Martyrdom of S. Laurence, by Giovanbatiſta Vanni.

An ancient picture of the virgin.

S. Jerom meditating on the laſt judgment, by Onorio Marinari.

Chriſt and S. Bernard, by Giacomo Vignali.

S. Francis in ecſtaſy, by the ſame.

S. Niccolò, by Franc. Montelatici, commonly called Cecco Bravo.

Spedale di Bonifazio.

Madonna and ſaints, by Cennino Cennini, diſciple of Taddeo Gaddi.

The Trinity, and the picture by the ſide of the door; by Agnolo Donnini.

At the high altar, S. Maria Maddalena de' Pazzi, by Matteo Roſſelli.

Spedale di S. Matteo.

In the front, ſome very old freſcos.

In the church—the aſſumption, by Empoli.

Martyrdom of S. Barbara, by Lodovico Buti.

An old picture of S. Matthew, &c.

Spirito Santo.

S. Benedetto raiſing a child to life, by Tommaſo Redi.

S. Gualberto pardoning an enemy, by Paſſignano.

Taking down from the croſs, by Aleſſ. Gherardini.

The virgin and S. Domenico, by Jacopo Vignali.

The deſcent of the Holy Ghoſt, by Anton. Domenico Gabbiani.

S. Stefano.

Many excellent by Tiziano, Andrea del Sarto, Bartolommeo, Carlo Dolce, &c *.

In

S. Stefano.

S. Bartholomew, by Franc. Bianchi.
S. Nicholas in glory, by Matteo Roſſelli.
The virgin and S. John, freſco, by Niccolo Lapi.
The virgin, S. Auguſtin, and other ſaints; by Santi di Tito.
The miracle of S. Zanobi, by Mauro Soderini.
Converſion of S. Paul, by Franc. Moroſino.
S. Catharine, by Giov. da S. Facondo.

S. Tommaſo d' Aquina.

S. Thomas Aquinas on his knees before a crucifix, by Santi di Tito.

S. Trinita.

S. John Baptiſt preaching, by Franc. Curradi.
Dead Chriſt with God the Father——below, S. Luke, S. John Baptiſt, &c. by Paſſignano.
Two ancient pictures, by D. Lorenzo.
In the ſacriſty, the Nativity, by Ghirlandaio.
A Pietà, by Agnolo Bronzino.
Chapel of the Saffetti, entirely painted in freſco by Ghirlandaio. 1485.
Shipwreck of S. Peter, by Criſtofano Allori.
Chriſt giving the keys to S. Peter, by Jacopo da Empoli.
Freſcos, by Giovanni da S. Giovanni.
Chapel in freſco, by Bern. Poccetti.
Marriage of S. Catharine, by D. Aleſſandro Davanzuti from Paolo Veroneſe.

* 1. *Salone di Venere.*

Freſcos, by Pietro di Cortona.
Solomon and the queen of Sheba, by Tintoretto.
Joſeph ſelling corn to his brethren, by Vanni.

2. *Salone*

In the upper ſtory of this palace is a Library of about 35,000 volumes. The gardens called *Boboli* are extenſive, and have a great variety of ground.

Palazzo

2. *Salone d' Apolline.*

A large landſcape, by Rubens.
A mountainous landſcape, with a view of the ſea; by the ſame.
Mars dragged from the arms of Venus, by a fury, or the demon of war; by the ſame.
Adam and Eve lamenting the death of Abel, by Tiarini.
Virgin, child, and ſaints, an altar picture on wood, by Roſſo: between the windows.
Virgin, child, S. John and S. Francis; by Andrea del Sarto.
A Jewiſh marriage, two pictures, by the ſame.
A woman with animals, by Caſtiglione.
Pope Paul III. half length, ſitting; by Tiziano.
Tiziano's miſtreſs, by the ſame.
Portrait in a hat and black drapery, by Vandyck.
Chriſt preaching, a ſmall picture, by Raffaelle.
S. Mark, larger than nature, by Bartolommeo.
Portrait of an artiſt, by Livio Mehus.
Three figures, repreſenting Youth, Manhood, and Old Age; by Paris Bordone.
The Magdalene, by Leonardo da Vinci.
Holy family, with a dog; by Ventura Salimbeni.
Virgin and child in the clouds, by Guercino.
Several portraits.

3. *Salone di Marte.*

The ceiling by Pietro da Cortona.
Four portraits of Rubens, Lipſius, Grotius, and another, in one piece; by Rubens.
Madonna and family, by Andrea del Sarto, under the former.
Holy family—Virgin, Chriſt, S. John in a cradle, Joſeph and Eliſabeth; by Rubens.

Virgin

Palazzo Vecchio, the old palace, is built after the deſigns of Arnolfo. There is a large room in it for

Virgin ſitting with the child in her lap, commonly called *Madonna della ſedia*; by Raffaelle.

S. Filippo Neri invoking the virgin, by Carlo Maratti.

The tribute money, two figures only, by Tiziano.

Pope Leo X. with Cardinal Giulio dei Medici, afterwards Clement VII. on one ſide, and Cardinal Luigi di Roſſi on the other; by Raffaelle.

Pope Julius II. by the ſame!

A portrait, by Paolo Veroneſe.

Cardinal Bentivoglio, whole length, by Vandyck!

Scœvola, and its companion; by Tintoretto.

Deſcent from the croſs; and, Chriſt with his apoſtles; two large altar-pictures; by Cigoli.

The transfiguration, by Annibale Carracci.

Chriſt with the two diſciples at Emmaus, by Guercino.

S. Sebaſtian, by Andrea Sacchi: half figure, large as life.

4. *Salone di Giove.*

The ceiling and other freſcos, by Pietro da Cortona.

The Magdalene, by Tiziano.

Two holy families, by the ſame.

The Virgin, Chriſt, S. John, and Elizabeth; by Rubens.

Two holy families, by Palma Vecchio.

Chriſt in the garden, by Carlo Dolce.

Virgin and child, half figures, an octagon picture; by the ſame.

The holy family and S. Catharine, by Paolo Veroneſe.

The marriage of S. Catharine, large, by Bartolommeo.

Two pieces of the aſſumption, nearly alike, by Andrea del Sarto.

Ecce Homo, by Cigoli.

Another, by Albert Durer.

Virgin, Chriſt, S. John, Eliſabeth, and another ſaint; by Raffaelle.

Virgin,

for public entertainments, 172 feet long, and 70 wide; in which the moſt celebrated actions of the republic

Virgin, Chriſt, Joſeph, and angels, ſmall; by Albano.
S. Francis, by Spagnoletto.
The ſame, on his knees, by Rubens.
Portrait of a young man with his hair over his forehead, by Vandyck.

5. *Salone d'Ercole.*

The Virgin and Chriſt with ſaints, a great picture by Raffaelle, in his ſecond manner.
The Virgin, Chriſt, and Joſeph; by the ſame.
The Virgin, with Chriſt and S. John embracing; by the ſame.
Chriſt ſtanding on a *ſuggeſtum*, or pedeſtal, in the midſt of the four evangeliſts, whole figures, large as life; by Bartolommeo.
The Magdalene, S. Laurence, S. Francis, S. Auſtin, and Peter Martyr; by Andrea del Sarto!
The Virgin, Chriſt, S. John, and Joſeph; by Ann. Carracci.
Luther playing on the harpſichord, his wife, and Bucer; by Giorgione.
Cleopatra, by Guido—Charity, by the ſame: two ſingle half figures.
A head, by Corregio.
Dance of Apollo and the Muſes; by Giulio Romano.
The three Fates, in chiaro-oſcuro, by Michelangelo.
The inſide of a church, by Peter Neſs.
A portrait, by Rembrandt—old man ſitting, half length.
The infant Jeſus ſleeping, by Carlo Dolce.
Holy family, oval, by Albano.
The finding of Moſes, by Paolo Veroneſe.
Viſion of Ezechiel, by Raffaelle.
Another holy family, by Albano.
S. Sebaſtian, by Carlo Loth.
Cain and Abel, by Schiavone.

Virgin,

republic are painted by Vaſari, in freſco: in the corners are four great hiſtorical pictures, by Cigoli, Ligozzi, and Paſſignani. Other rooms on the ſame floor are painted by Vaſari. In the *ſala dell' udienza vecchia*, which is the upper ſtory, the actions of Furius Camillus, &c. are painted in freſco, by Salviati. There is a converſation, by Rubens: and the chapel was painted by Ghirlandaio. Some modern ſtatues and groups are in

Virgin, Chriſt, Joſeph, and two females; by Pordenone.
Figures pointing at a little Madonna in the clouds, by Palma Vecchio.
Over the door—S. Peter raiſing Tabitha, by Guercino.
Virgin, Chriſt, and S. Catharine; ſaid to be Corregio.
Next to the Fates—An old piece, by Ercole di Ferrara.

Next Room.

Death, Judgment, Heaven, and Hell, painted on the walls; by Naſini of Siena.
On one of the doors—An Ecce Homo, by Carlo Dolce.

Sala d'Udienza.

A battle and two ſea-pieces, one fine, by Salvator Roſa.
A battle, by Borgognone.

On the ground floor.

Freſcos imitating bas-reliefs, by Giovanni da San Giovanni.
The walls are painted in ten great freſcos, by San Giovanni, Cecco Bravo, Ottavio Vannini, and Franciſco Furino.
There are many paintings in theſe lower apartments, but none of any great account. Among other curioſities, is a large bath, of one piece of verd antique.
The ſtatues of Niobe and her children, which were here, are now removed to the gallery.

this

this palace, by Baccio Bandinelli, Michelangelo, and Vincenzio Roffi. But the *Guardarobas* attract the attention of the majority of ſtrangers. Here are fifty-four large ſilver diſhes or baſins, finely worked, which are a tribute paid to the Grand Duke by the feudatory cities—Turkiſh arms—the crown with which Pius V. crowned Coſmo I. his horſe equipage—a rich *paliotto*, or covering for an altar; and many other curioſities. Here alſo are kept the original copy of Juſtinian's Pandects, and a curious manuſcript of the goſpel according to S. John. Theſe cannot be ſeen without a licenſe from the Maſter of the Wardrobes; and the manuſcripts muſt be particularly ſpecified.

At the entrance of the palace is David triumphing over Goliath, by Michelangelo; and Hercules with Cacus, by Vincenzio Roſſi, ſcarcely inferior to that of his maſter Bandinelli, which is in the ſquare.

Oppoſite to the old palace is a *Loggia*, executed after the deſigns of Orgagna. Under one of the arcades is a group in bronze, by Donatello, of Judith ſtanding with her ſabre raiſed up over the throat of Holofernes, who lies down againſt the pedeſtal, round which is this inſcription: *Publicæ Salutis Exemplum Civ. Pos.* Here alſo is Perſeus ſhowing Meduſa's head, in bronze, by Benvenuto Cellini: and the rape of a Sabine, a marble group, by Giovanni Bologna.

There is much good modern ſculpture in other parts of Florence, and they reckon 160 public ſtatues. The moſt remarkable of theſe are—Hercules vanquiſhing the centaur Neſſus, by Giovanni Bologna, near the cathedral. In the Piazza del Gran Duca, a fountain with Neptune, eighteen feet high, in a conch drawn by four ſea-horſes, and the tritons accompanying him; in marble, by Ammanati: and twelve figures in bronze of nymphs, and tritons, ſurrounding the edge of the baſin, by Giovanni Bologna. Here is alſo an equeſtrian ſtatue in bronze of Coſmo I. by Giovanni Bologna.

In the Boboli gardens is a fountain at the end of the great walk, with Neptune larger than life, the Ganges, Nile, and Euphrates, at his feet, upon a baſin of granite above twenty-two feet in diameter: this is by Giovanni Bologna. There is alſo Neptune in bronze, ſurrounded with ſea monſters; by Lorenzi: and in a grotto are four unfiniſhed ſtatues, deſigned for the mauſoleum of Pope Julius II. by Michelangelo.

Before the church of the Servites, or l'Annonziata, is a large ſquare, with light and elegant porticos, by Brunelleſco. In the middle is an equeſtrian ſtatue of Ferdinand I. in bronze, by Giovanni Bologna. The fountains alſo are by him. Within the church itſelf is ſome good ſculpture by the ſame hand.

Before

Before the church of S. Lorenzo, in the ſquare, is a pedeſtal, with baſſirelievi, by Bandinelli. In ſeveral of the churches are ſtatues and other ſculpture, in a good taſte.

Both palaces have a communication with the famous *Gallery*, which is the principal object of every ſtranger's attention at Florence. It is indeed an inexhauſtible fund of entertainment in antique ſculpture and painting; open to the public from day-light till evening, except between the hours of one and three. Here ſtrangers have the freeſt acceſs; either walking about the open corridores at their leiſure: or attended in the cabinets by the Cicerones, who look for a handſome gratuity at your departure *.

The Gallery has been newly arranged; has received conſiderable improvements; and the entrance to it has been entirely altered lately, according to the original deſign of Giorgio Vaſari. The aſcent is now by a handſome well-lighted ſtaircaſe. In the veſtibule are placed buſts of thoſe princes of the houſe of Medicis who formed the gallery. Two antique wolf dogs guard the entrance to a ſecond veſtibule, which is an octagon. By this you enter the corridores, conſiſting of two narrow galleries, above 400 feet in length, connected by another gallery, about 130 feet long; all only

* For a general account of the Gallery, ſee *Saggio Iſtorico della Real Galleria di Firenze*, in two volumes octavo, 1779.

twenty-two feet in breadth. Theſe corridores are furniſhed on either ſide with many antique, and ſome modern ſtatues; buſts of the Emperors, Empreſſes, and other famous perſonages of Rome; with a vaſt abundance of paintings and other curioſities. The ceilings are painted with ſymbols of the arts and ſciences, civil and military virtues, &c.; and with portraits of ſuch Tuſcans as have moſt excelled in each.

The moſt remarkable of the *ſtatues* are—

Agrippa ſitting; and another lady, much finer, but the head modern.

Mercury. Flora. Bacchus leaning on a little Faun.

Four in bronze: the two beſt, a Minerva, and a man in the toga, haranguing.

Narciſſus. Ganymede with the eagle. Jupiter.

Bacchus, by Sanſovino; and another by Michelangelo.

A copy of the Laocoon, by Bandinelli.

An antique wild boar, in white marble.

Buſts of all the Roman Emperors and Empreſſes, except ſix, are ranged along one ſide, and are accompanied by other famous Romans. The moſt rare of theſe are Otho, Pertinax, Didius Julianus, Herennius, Didia Clara, Manlia Scantilla, Nerva, Annius Verus, and Antinous. The beſt are thought to be Caligula, Galba, Hadrian, Marcus

Marcus Aurelius, Lucius Verus, Agrippina, Plautius, Commodus, Cicero, and Seneca.

Paintings of all the ſchools, to the number of 135, are hung up in theſe corridores. And from them you enter the ſeveral *Cabinets.*

A little room ſerving as a veſtibule to the reſt.

Statues, buſts, and bas-reliefs. As Ganymede, a ſtatue, reſtored by Benvenuto Cellini. Cupid and Pſyche, a little greek group.

Cabinet of modern coins and medals.

In this room, beſides the coins and medals, are ſome buſts, bas-reliefs, and pictures.

Cabinet of Cupid.

So called from a ſmall greek ſtatue of Cupid aſleep on a table.

In this room, beſides a few buſts and an alabaſter vaſe, are twenty-eight pictures; among which is an excellent one by Giacomo da Empoli, of S. Ivo ſitting, reading petitions preſented to him by widows and orphans.

Cabinet of Miniatures.

Here is a collection of 605 portraits in miniature, in ſeventy-two frames, ſixty of which formed the portable cabinet of Cardinal Leopold di Medicis, the original collector: the other twelve were added in 1781. Few of theſe are now

known, except Como I. Francis I. Como III. Henry IV. of France, Mary of Medicis, Vittoria della Rovere, Cardinal Richelieu, Eraſmus, Aretin, and ſome others of leſs note.

In the middle of the room is a ſpiral column of oriental alabaſter; on the top an antique ſtatue of a child in a toga, ſuppoſed to be Britannicus or Nero. The ceiling is painted with phyſical and mechanical inſtruments. In niches are twenty-one ſmall ſtatues and twenty-three buſts; beſides ſeveral ſtatues on the floor.

The moſt famous of all the cabinets is the *Tribune*, which is an octagon, terminating in a cupola, by which alone it is lighted: the floor is paved with the fineſt marbles in elegant compartments.

Statues.

The famous Venus of Medicis.

The *Lottatori* or wreſtlers.

The *Arrotino*, employed in whetting a knife, and ſeeming to be in the attitude of liſtening.

The dancing Faun.

The little Apollo.

There are twenty-ſix pictures in the room, all choice ones. S. John Baptiſt, and three other pieces, by Raffaelle. The naked Venus, by Tiziano. And ſome of the beſt performances of Michelangelo,

Michelangelo, Andrea del Sarto, Bartolommeo, Annibale Carracci, &c.

Cabinet of works in Terra cotta.

Vaſes, porcelaine, &c.

Cabinet of Drawings.

Upwards of 220 large volumes of Drawings. Prints and looſe drawings in the tables. Eighty drawings hung up. Buſts, &c.

Cabinet of Flemiſh Pictures.

In the firſt room, ſmall buſts of Vitellius and Hadrian. A ſtatue of Venus anadyomene. And 145 pictures, chiefly of the Flemiſh and Dutch School; among which are many charming ones, by Mieris, Gerard Douw, Netſcher, Vanderwerff, &c.

In the ſecond room, which is much larger than any of the former, are two fine tables of florentine moſaic. The pictures in this room amount to 209, and are of all the ſchools, but particularly the Flemiſh.

Cabinet of precious ſtones, &c.

Four columns of verd-antique, and four of oriental alabaſter. Six cabinets, with near 400 vaſes, cups, &c. of cryſtal, agate, jaſper, &c. Eight ſmall ſtatues. Several buſts in precious

ſtones. Intaglios and cameos, ranged on tables in caſes.

Cabinet of ancient Medals.

The medals are in twelve cabinets: the whole number is 14,730, of which 1112 are gold, and 3751 ſilver. There are alſo thirty-four pictures in this room.

Cabinet of the portraits of Painters.

This collection admits no portraits but ſuch as are done by the artiſt himſelf. They are 329 in number, or thereabouts, and fill two rooms; in the firſt is an antique ſtatue of Cupid—in the ſecond, the famous urn of the villa Medici; the ſtatue of cardinal Leopold, who made the collection, &c.

Cabinet of Inſcriptions, and Buſts in marble.

Beſides the greek and roman Inſcriptions, there are many urns, mile-ſtones, bas-reliefs, &c.

Buſts of Seneca, Demoſthenes, Plato, Homer, &c. Round the room are ſeveral antique *cippi*, on which buſts are placed; on one of them the famous coloſſal head of Alexander; on another, the unfiniſhed Brutus, by Michelangelo. Other buſts are placed on ſeveral terms. In the middle of the room is Hercules ſubduing the centaur; and an antique Torſo. Two other Torſos are by the ſide of the window.

Cabinet

Cabinet of the Hermaphrodite.

Statues. The Hermaphrodite, from whence the room takes its name. Adonis, by Michelangelo. Apollo. Venus cæleſtis and victrix: theſe two were in the tribune. Bacchus. Forty-eight pictures. In the middle, an octagon table of florentine work, &c.

Cabinet of Niobe.

A handſome ſalon, fitted up by the late Grand Duke, now Emperor, for Niobe and her fourteen children, ſtatues by different hands, but all by greek artiſts. There are ſix pictures in this room.

Cabinet of ancient Pictures.

Theſe are of the florentine ſchool only—Cimabue, Giotto, Gaddi, Giovanni Angelica, &c. Here are alſo ſome ſtatues and buſts by Donatello, and other old Florentine ſculptors.

Cabinet of Modern Bronzes.

Cabinet of Antique Bronzes.

Arranged in fourteen caſes.

Tuſcan Muſeum.

Urns, &c. in terra cotta—and ſome in alabaſter.

Director's room.

Head of Oliver Cromwell, in plaſter.

Head of a Faun, by Michelangelo.
The object-glass of Galileo's telescope, &c.

Corridore leading to the Palace.

Portraits of the Medicis family, on board *.

In the *Torrigiano* palace, adjoining to the Grand Duke's, or Palazzo Pitti, is the *Gabinetto di Fisica*, or Museum of Natural History and Philosophy. It is necessary to have an order from the Grand Duke to see this collection, which consists of a series of most curious anatomical preparations in wax; quadrupeds, birds, fishes, shells, petrifactions, minerals, stones, materia medica, woods, &c.; a long gallery full of astronomical and physical machines; a room with a large electrical apparatus, and another in which are preserved the ancient machines of the Academy del Cimento.

Dr. Targioni also has a good cabinet of natural history, particularly of Tuscany †.

* A catalogue of the whole gallery in three small volumes was printed in 1783, entitled—*Description de la Galerie Royale de Florence*; *par M. Francois Zacchiroli Ferrarois.*

† He is a man of considerable learning, and has published several valuable works. There are many learned persons at Florence, as Abbate Felice Fontana, S. Michelangelo Targioni, Sav. Ferd. Manetti, Antonio Durazzini, Ranieri Maffei, Abbate Giovanni Lapi, S. Fabrini, S. Nardini the famous musician, Signora Maddalena Morelli, the celebrated *Improvisatrice*, commonly called the *Corilla*. Dr. Bicchierai, Dr. Perelli, Dr. Guadagni, S. Bandini, S. Nelli, &c.

The

The Magliabecchi and Marucelli Libraries are each of them open to the public, on three different days of the week. And beſides the Mediceo-Laurenziana, ſeveral of the Convents have public Libraries.

The principal Palaces of the nobility are, Riccardi*, Gerini,

* The ceiling of the gallery, repreſenting the apotheoſis of Coſmo I, by Luca Giordano.
The ceiling of the library by the ſame.
Four rural ſubjects, in one of which he has introduced Bianca Capella, by Zucchero.
The four Evangeliſts, S. John the beſt.
The Virgin and child with flowers.
Chriſt bearing his Croſs. All three by Carlo Dolce.
An old woman ſurrounded with baſkets and kettles, plucking a fowl, by Rembrandt.
Several portraits by him.
Venus and Cupid in Vulcan's ſhop—and Noah's ark, by Baſſano.
The Virgin adoring Chriſt, S. John by them, and God in the clouds, by Fra. Filippo Lippi.
Several battle pieces, by Borgognone.
A bearded old man with a book, by Spagnoletto.
S. John the Evangeliſt, by Lanfranco.
Ariadne, by Furino.
The four ſeaſons, by Salviati.
The Virgin, Chriſt, S. John and Eliſabeth, by Parmegiano.
Several portraits, by Tiziano.
The Magdalene ſurrounded by Angels, by Vanni.
The alliance of painting with poeſy, ſculpture and architecture, by Battoni.
The Virgin, Chriſt, S. John and Joſeph: by the ſame.

A child,

Gerini *, Corſini, Capponi, Arnaldi, Strozzi, &c.

The

A child, by Parmegiano.
Two little Brueghels.
Several architectures, by Peter Nefs.
The Virgin, Chriſt, Joſeph, Biſhops, Saints and Angels, by Schidone.
Virgin and Child—and, a portrait, by Albert Durer.
Kine paſſing the water in a boat, by Ruyſdahl.
Another landſcape, by him.
A landſcape, by Claude.
Chriſt and S. John, by Rubens.
Two views of Florence, by Occhiali.
Two views of Venice, by Canaleti.
A ſhooting-piece—and, a woman with cats, by Briglia.
Four pieces, by Van Vliet.
Cattle, architecture and figures, by Weenix.
Pieces, by Teniers, Wouvermans, Berghem, and other Dutch and Flemiſh Maſters.
A room filled with good drawings by Guercino, &c.

* Two long landſcapes—ſix battles—and two ſmall ditto; Pandolfo Reſchi.
Ten flower pieces; Andr. Scacciati.
Six landſcapes, by different Flemiſh painters.

Second Room.

Fiſh market; Tintoretto.
Deſtruction of Pharaoh; Borgognone.
Portrait of an old man in black; Tiziano.
Virgin, child, and S. John; Jacopo Pontormo.
Young woman ſcratching an old one's head.
Magdalene, half figure; Cav. Perugino.
Large battle,
Field after ditto, } Borgognone.

Holy

The two firſt have conſiderable collections of pictures.

Holy family, with a dance of boy angels; Vandyck.
Woman aſleep and a man wounded; Biliverti.
Virgin and child, half figures, large as life; Carl. Dolce.
Women carrying fire; Creſpi.
Old man and woman, half figures.
Danae, half figure; Franceſco Taurino.
Aſſumption; Aleſſ. Gherardini.
Chriſt on the croſs, two figures below; Ann. Carracci.
Two inſides of churches; P. Neſs.
Sea piece.
A picture, by M. Ang. della Bambocc.
Hagar and the Angel, by Matteo Roſſelli.
Charity; Carlo Maratti: finiſhed by Aleſſ. Gherardini.
Judith with the head of Holofernes, half figure; Tiziano.
Old man with a fiddle, half figure; Volterrano.
Two ſea ports; Vernet.
Two landſcapes; Giuſ. Zocchi.

Gallery.

Adam and Eve and the Deity; Fr. Taurino.
Triumph of Bacchus; Ciro Ferri.
Its companion; P. da Cortona.
Holy family and S. Catharine; P. Veroneſe.
Portrait of an old man, with money before him; Tiziano.
Burial of Chriſt; Giac. Baſſano.
Portrait of a man and woman, ſtyle of Holbein.
A long emblematical picture; Seb. Conca.
S. Paul the hermit, or S. Onufrio; S. Mary the Egyptian, companion; Spagnoletto.
Portrait of a man with a gorget; Rembrandt.
Man with a flute, half figure; Cav. Morellio.
Magdalene, half figure; Guercino.

S. Sebaſtian,

tures. *Palazzo Riccardi* was built in 1430, by Coſmo,

S. Sebaſtian, half figure; Guido.
Portrait of a young man in a red bonnet; Al. Bronzino.
Simeon with Chriſt; Guido.
Portrait of an old man with a white beard; Tiziano.
S. Peter, head and hands; Guercino.
Magdalene with a red book; Franc. Taurino.
Head of a young man, ſtudy; Barroccio.
Small holy family; Raffaelle.
Coronation of the virgin, ſketch; Rubens.
Virgin and child; Vandyck.
Head of a man in a ruff.
Head of an old woman.
Young and old woman; Ang. Coroſielli.
Woman in a cloak, half figure; P. Veroneſe.
Paſtoral, by Solimene.
Holy family and angels as large as life; Volterrano.
Holy family and S. John; Biliverti.
Two pictures, a woman half naked in each; Fr. Taurino.
S. Andrew on his knees before his croſs; Carl. Dolce, 1646.
Noli me tangere and a ſaint, ſaid Albano.
Two warm flemiſh landſcapes.
Paſtoral, ſmall.
Head of a young woman; Fr. Taurino.
Chriſt bearing his croſs, large upright; Volterrano.
S. Francis on his knees, large upright; Cigoli.
Ezechiel's viſion of dry bones.
A woman in ecſtaſy, and S. Francis, half figures; both by Fr. Vanni.
Head of a woman crowned with laurel, and a ſingle half figure of a woman; both by Fr. Taurino.
Two flemiſh landſcapes.
Two old heads.
Two others.

Three

Coſmo, of the houſe of Medicis, ſurnamed Father of his Country. Beſides the pictures, there is a cabinet

Three very old pictures, many ſmall figures in each.
David with the head of Goliath, half figure; Lorenzo Lippi.
Portrait of a woman—Venetian.
Portrait of a youngiſh man in black; Tiziano.
Portrait of a lady; ditto.

Another Room.

Aſſumption; Carlo Maratti.
Bacchanals; Livio Meus.
Two pieces of ruins, and architecture; Ottavio Viviano.
Two long landſcapes, and two ſmaller upright; Pandolfo Reſchi.
Dead Chriſt much foreſhortened; A. Tiarini.
Three nymphs aſleep and a man; M. A. delle Bambocciate.
Marriage of the virgin, ſketch; P. da Cortona.
Portrait of a woman, bigger than life; Andr. del Sarto.
Moſes half figure, bigger than life.
Portrait of a painter; Abr. Bloemart.
Fortune ſitting on a globe.
Young woman and cupid; Fabrizio Boſchi.
Cupid and Pſyche; Giov. di San Giovanni.
Portrait of a woman; Santi di Tito.
Horſe and dog.—Small landſcape.
Piece of ruins; Ott. Viviano.
Two dark paſtorals; Flemiſh.
Cleopatra and ſerpent, head and hands.
A Capuchin, ſaid Lanfranco.
Head of a man with a white beard; Tiziano.
Head of a woman; Cecchino del Frate.
Portrait of a man in a ruff; Juſtus Sutermans, ſeems to be Ferdinand II.
Charity, a large upright; Ant. Biliverti.

cabinet of antiques—cameos, intaglios, medals, &c. and a library rich in manuſcripts *.

The

Blind man with a buſt and pictures; Livio Meus.
Architecture and bull baiting; Viviano.
Portrait of a man in a red bonnet, } by Luca Cranach.
Woman in ditto, companion. }
Head of a man; Calabreſe.
Two heads, by Genoveſe.
Painting and half figure, Guido Cagnacci.
Old man ſitting in white.
Head like a portrait of Mich. Angelo.
Autumn and ſpring, two little pictures.
Long landſcape with horſemen, by Reſchi.
Man binding a woman, and a boy cutting the ſtring.
Adoration of the ſhepherds, Fr. Baſſano.
Battle, ſaid by Salv. Roſa.
Two upright Flemiſh landſcapes.
Portrait of a young man, head, Giov. di S. Giovanni.

Another.

Adoration of the ſhepherds, by M. A. Caravagio.
Battle and ſea-port, both by Salv. Roſa.

Purchaſed lately.

Two ſmall whole figures of female ſaints, by Andr. Mantegna.
Orpheus and the beaſts, time of Paul Brill.
Above ſtairs, a room full of pictures, of birds and fiſhes, very good.

* Palazzo Corsini †.

S. Peter taking a piece of money out of a fiſh's mouth, to pay the tribute, by Spagnoletto; ſize greater than life.
Miracle of S. Valentin. by Luca Giordano.

† This, and the following palaces, are from Cochin.

S. Sebaſtian,

The houſe in which Michelangelo Buonarroti lived, is an object of curioſity to ſuch as have a pleaſure in ſeeing the remains of extraordinary perſons. There are paintings repreſenting the principal actions of his life; and ſome pieces ſaid to be by his own hand.

There

S. Sebaſtian, by Carlino Dolce; half figures, ſize of life.
The Magdalene in the phariſee's houſe, ſketch, by Luca Giordano.
Two landſcapes, by Salvator Roſa.
Two heads, by Caravaggio.
The Virgin, by Andrea del Sarto.
Three pictures, by Borgognone.
Baptiſm of S. John, by Santi di Tito.
Two pictures, by Borgognone.
Holy family, by Ruffino di Schiera.
S. Francis, by Cigoli.
Lucretia killing herſelf, half figure, ſize of life.
Two ſketches, by Volterrano.
A man cutting fiſh on a table, on which are ſome houſehold veſſels, by Caravaggio.
The Virgin, ſize of life, by M. Juſte.
Two pictures, with a head in each; by Volterrano.
Head of Chriſt dead, by Cigoli, ſize of life.
An unfiniſhed head, ſaid by Vandyck.
Head of a woman crowned with laurel, by Carlino Dolce.
Two ſmall pictures by Albano; in one a ſatyr playing on the flute, and four children dancing.
Two pictures, by Baſſano.
Two finiſhed ſketches, by Bruſcoli, both repreſenting the ſmiting of Chriſt.
Two others, by the ſame maſter—one, Chriſt praying in the garden—the other, his burial.

The

There are ſeveral *Theatres* in Florence, all open during the Carnival, which begins the day after

The virgin, with angels, half figures, ſize of life; by Andrea del Sarto.

S. Andrew in the hands of the executioner, ſaid by Spagnoletto.

A portrait, ſaid by Bronzino.

Venus and Cupid lamenting Adonis, half figures ſize of life, ſaid by Ann. Carracci.

S. John Baptiſt, ſaid alſo by him.

In the Chapel—The virgin, and a biſhop below; by Carlo Maratti.

On the ground floor—Three ſketches for ceilings, by Luca Giordano.

Æneas healed of his wound, and his combat with Turnus, ſize of life; both by Luca Giordano.

ARNALDI.

A child, ſize of life, ſaid by Guido.

An allegory—Venus on a bed, and other pictures; by Carlo Maratti.

Joſeph and Potiphar's wife, by Carlo Cignani.

CERINI.

A few good pictures, and many indifferent, moſt of them by modern maſters.

Portrait of Vandyck, by himſelf.

Pictures, by Borgognone.

CAPPONI.

Marſyas flayed by Apollo.

Cain and Abel, with God queſtioning the former.

Two pictures, by Guercino.

S. Andrew reſting on his croſs, perhaps by Spagnoletto.

S. Jerom, by Spagnoletto.

And many other very indifferent pictures.

Chriſtmas

Chriſtmas-day, and laſts till aſh-wedneſday: at other times alſo one of them is open, except in lent and advent. The two principal are the *Pergola*, finiſhed in 1755; and the new Opera houſe, firſt opened in the year 1779. This is very elegant; but the ſtage is not ſo ſpacious as in the Pergola: it has five rows of boxes, 106 in all; the pit will ſcarcely hold 400. There is a little theatre, *di Santa Maria lata*, for burlettas; and another, which is larger, wherein comedies are performed.

The city appears in its greateſt brilliancy at the horſe-races, which are at the end of june. The horſes run, as uſual in Italy, without riders, from the weſt gate, at a place called *il Prato*, to *Porta la Croce*, which is two miles: the prize is a piece of velvet, of ſixty braccie.

The manufactures of Florence are chiefly ſilks and ſatins, which are excellent. The woollen manufactory, to which it owes the greateſt part of its opulence and ſplendour, now ſcarcely ſupplies the common people. Their jewelry is fallen to nothing. At Doccia, three leagues from the city, is a manufactory of Porcelaine. The Florentines have been long famous for their Moſaic work, which is very different from the Roman; much more expenſive and leſs beautiful: it is made of the finer marbles, agates, jaſpers, and other natural hard ſtones, ſawn thin, and inlaid in form of birds, flowers, &c. The wine of the neighbourhood is

excellent; and they have a conſiderable trade for it, both in Italy and other countries.

In the environs, there is *Poggio*, or *Villa Imperiale*, only a mile and half out of town. This is the Grand Duke's favourite country reſidence; and he has laid out a conſiderable ſum, in fitting up and furniſhing it.

Poggio à Caiano is another ſeat, farther off. This contains a collection of beautiful cabinet pictures, by Italian and Flemiſh maſters: and allegorical paintings of the hiſtory of the houſe of Medicis, by Andrea del Sarto, Franciabigio, Jacopo da Pontormo, and Aleſſandro Allori.

Six miles from Florence is another country-houſe of the Grand Duke's, called *Pratolino*, where there are gardens and water-works, and a ſtatue of the Apennine ſixty feet high. In the upper ſtory of the houſe is a little Theatre, where, during the reigns of the Medici, operas were conſtantly acted during the ſummer ſeaſon.

The Grand Dutchy of Tuſcany is 116 miles in length from north to ſouth, and eighty in breadth from eaſt to weſt. The population is eſtimated at a million; and there is ſuppoſed to have been an addition of 72,000 ſince the ſucceſſion of Francis I. Its products are grain, ſilk, flax, oil, wine, and *agrumi*. It abounds in minerals, but the mines are not much worked, except in the iſland of Elba, remarkable for its fine iron ore. The ſalt-works

are

are in good order; and they make ſome ſulphur. It produces alabaſter and chalcedony: lapis lazuli and borax at Maſſa; amethyſts at Piombino; jaſper at Barga; black ſlate, iron ore, marble, and cornelians, at Stazzena and Seravezza; mercury near Sevigliani; ſilver, alum, honey, &c. The natural productions of Tuſcany are largely treated of by the learned Dr. Giovanni Targioni Tozzetti, in his *Viaggi per la Toſcana* *.

SECTION XI.

Excurſion to Lucca, Piſa, Leghorn, &c. and Journey to Venice.

If you did not go by ſea from Genoa to Leghorn, you muſt now make an excurſion from Florence to that place by Prato and Piſtoia to Lucca, and from thence to Piſa. The church of S. Antonio at *Piſtoia*, will ſtop ſuch as are curious in paintings of the old maſters: there are alſo freſcos by Puccio Capanna, in the churches of S. Francis and S. Dominic.

* The common Florence guide is entitled—L'Antiquario, o ſia Guida per oſſervar le coſe notabile della Città di Firenze. There are many books which treat of the architecture, antiquities, and curioſities of Florence. The magnificent work, called Muſeum Florentinum, is well known.

Lucca is intereſting, as being the capital of a little republic, which for its extent is the richeſt and beſt-peopled ſtate of Italy. The territory is forty miles in length, and fifteen in breadth, containing about 400 ſquare miles. The population is about 120,000, of which 20,000 in the capital. An air of cheerfulneſs and plenty appears among the people; and their ſcanty ſoil is improved to the utmoſt. The mountains are covered with vines, olives, cheſnuts, and mulberries: their olives and oil are in great eſteem. Towards the ſea much cattle is fed in the meadows and marſhes. No beggars or idle people are to be ſeen in this republic; nor has luxury yet corrupted the manners. The habit of ceremony is black; and the Gonfaloniere is the only perſon who wears lace: there are no titles, and nobody wears a ſword. The militia is 20,000; but 6000 only are in ſervice and pay. The armoury is neatly kept, and capable of furniſhing 25,000 men with arms.

The capital city has neither good ſtreets, nor handſome buildings. The *Palazzo Publico*, or Town-hall, is partly by Ammanate, and partly by Filippo Giuvara*.

* The infant Jeſus in the arms of the Virgin, with a monk and a nun adoring; by Paolini.
Hercules and Omphale, by Luca Giordano.
A banker ſettling his accounts, by Albert Durer.
The Samaritan woman, by Guercino.
A concert, by Tiziano.

There

There is nothing elſe to be ſeen except ſome old pictures in the churches *.

Round

* *Cathedral.*

Virgin, child, and four ſaints; by Domenico Ghirlandaio. Seven ſmall pictures under it, and one over it; all by him.
Virgin, child, three angels, and two ſaints; by Bartolommeo.
The reſurrection, by Guidotti of Lucca.
The annunciation, by Leonardo da Piſtoia.
Chriſt between the thieves, by Paſſignano.
The laſt ſupper, by Tintoretto.
The adoration of the Magi, by Fed Zuccheri.
The nativity, a moon-light, by Paſſignano.
S. George, by Bronzino.
The nativity of the virgin, by Paggi.
The viſitation, by Ligozzi.
The aſſumption, by Sori of Siena.
S. Petronilla, whole figure, ſaid to be by Daniel di Volterra.
The preſentation, by Aleſſ. Bronzino.
S. Martin dividing his cloak, by Girolamo Scaglia.
Some ancient pictures on gilt grounds.
The judgment of Solomon, inlaid in the floor.
There is alſo painted glaſs in the windows, which is not common in Italy.

S. Agoſtino.

The annunciation, by Franceſco Vanni.
And ſeveral old pictures.

S. Frediano.

Virgin, child, and ſaint.—A Pietà with two angels; both by Fr. Francia.
A chapel, by Amico Bologneſe.
And many old pictures.

S. Maria.

S. Lucia on her knees, the Virgin in the clouds; by Guercino.

Round the ramparts is a pleaſant walk or drive, of three miles in extent; and here the company aſſemble after dinner, or in the evening. The climate is temperate, and the country round delightful, ornamented with abundance of charming country houſes.

The road from Lucca to Piſa is narrow and indifferent, through a flat country of corn fields, ſurrounded with poplars ſupporting vines.

A Sibyl—and the martyrdom of S. Bartholomew; ſaid to be by Pietro Teſta.

S. Maria Cottalandina.

The aſſumption, by Luca Giordano.

Chriſt on the croſs, S. Catharine and S. Maurice below.

Virgin, child, and two angels in the air, S. Lucia and the Magdalene below: theſe are companions, and both by Guido.

S. Pietro Civoli.

The Virgin and two other figures, by Pietro Perugino.

The aſſumption, by Vaſari.

S. Ponziano.

S. Bernard, &c.—and the aſſumption; by Creſpi.

Martyrdom of S. Bartholomew, by Pompeio Battoni.

S. Romano.

God, the Magdalene, and S. Catharine, by Bartolommeo.

Chriſt in the clouds, the Virgin interceding, S. Domenico with many women and children, figures large as life; a fine picture by the ſame.

A full account of theſe may be had from a little book, entitled—*il foreſtiere informato delle coſe di Lucca.*

PISA,

PISA, divided like Florence by the Arno, over which it has three bridges, is ſituated in a fine open country. A magnificent broad quay on each ſide the river, the cathedral, baptiſtery, leaning tower, convents, churches, &c. give it an air of grandeur in defiance of poverty and deſolation.

Though it is a large city, it has only about 15,000 inhabitants; and no commerce or manufactories. It is intereſting however to a ſtranger, on account of the many learned men, and the good ſociety which he will find here. The markets are well ſupplied with proviſions and fruit at reaſonable rates; and houſe-rent is extremely cheap. It is to be preferred as a winter reſidence to moſt cities in Italy, on account of the mildneſs of the air: but it is almoſt deſerted in ſummer by reaſon of the conſtant ſtagnation of vapours.

There are ſome remarkable buildings in Piſa: as the *Duomo*, the architect of which was Buſchetto, a Greek, who began it, according to ſome accounts, in 1016, according to others in 1063. It has many fine columns of porphyry, granite, jaſper, verd-antique, &c. taken from ancient buildings. The bronze gates are extremely curious, and were made by Bonanno *; thoſe by Giovanni

* The hiſtory ſays that the old gates were deſtroyed by fire in 1595, and in 1601 were recaſt by Giovanni Bologna.

Bologna ſhut the two ſmaller entrances at the weſt end *.

The

* *Ducmo.*

Virgin and child with ſaints, by Criſtofano Allori.

The doctors of the church, by Franceſco Vanni.

Pietro Gambacorta, preſenting himſelf, with others, before Pope Urban VII. large, by Sebaſtiano Conca.

The ſame, inſtituting his order, by Mancini.

S. Barbara, &c. with the Virgin and Chriſt in glory, by il Sogliano.

S. Ranieri exerciſing a demoniac, by Domen. Muratori.

The ſame, forſaking the world, by Benedetto Luti.

His death, by Giuſeppe Milani.

The ſame, raiſing a dead perſon, by Felice Torelli.

The Magdalene, &c. at the foot of the croſs, by Giov. Viliberti.

The conſecration of the church by Gelaſius II. in 1118, by Pietro Soria.

The triumph of the Piſans, when they returned from the conqueſt of Majorca and Minorca, by Domen. Paſſignano.—Both theſe pictures are ſpoiled.

S. Peter and S. John, ſingle figures, kneeling; S. Margaret and S. Catharine: all by Andrea del Sarto.

Chriſt, Mary, and S. John, moſaic; by Jacopo da Turrita, Gaddo Gaddi, and Vicino, 1321.

Abraham and the angels, by Gio. Stefano Maruſcelli.

Samſon diſcomfiting the Philiſtines with the jaw bone, by Orazio Riminaldi.

The feaſt of Ahaſuerus and Eſther, by Coſimo Gamberucci.

Marriage at Cana, in the ſtyle of Guidotti.

Judith giving the head of Holofernes to her maid, by Matteo Vannini.

The offering of the ſhew-bread, by Michele Cinganelli.

Elijah

The *Baptiſtery* is a rotunda built after the deſigns of Diotiſalvi, in the middle of the twelfth century. Within

Elijah aſleep under the juniper, by Rutilio Manetti.
God appearing to Moſes in the burning buſh, by Matteo Roſſelli.
Moſes ſtriking the rock, by Cav. Guidotti.
The adoration of the ſerpent in the wilderneſs, by Orazio Riminaldi.
Miracle of the loaves and fiſhes, by Aurelio Lomi.
Habakuc carried by the angel to feed Daniel, by Giov. Viliberti.
S. Matthew and S. Mark, and the hiſtory of Korah, Dathan, and Abiram; by Domenico Beccafumi, called Mecherino.
Cain kneeling, and laying corn on an altar, by Ant. Sogliano.
The death of Chriſt—and, the taking down from the croſs; by Ant. Sodoma da Vercelli.
S. Peter and S. Paul, two ſmall pictures, by Clementone Genoveſe.
Abel offering a lamb—and, the ſacrifice of Noah; by Sogliano.
Abraham and Iſaac, by Sodoma.
The Iſraelites fed with manna, by Ventura Salimbeni.
S. Luke and S. John, by Beccafumi.
Five ſaints of Piſa, by Cav. Franc. Currado—ſpoiled.
The annunciation, an ancient moſaic.
The nativity—adoration of the Magi—and, circumciſion, by Aurelio Lomi. Chriſt with the doctors, by Pietro Sorio—four large pictures in the chapel of the ſacrament.
Chriſt healing the blind, by Aurelio Lomi.
God and angels, by Salimbeni.
Martyrdom of the ſaints, by Paſſignani.
Saints confeſſing the faith, by Gio. Batiſta Paggi.
S. Filippo Neri, by Pietro da Cortona.
Virgin and child, ſchool of Andrea del Sarto.
S. Thomas Aquinas, by Benozzo Gozzoli.

S. Torpè,

Within it has eight columns of Sardinian granite; with another row over them ſupporting a cupola: in the middle ſtands a large octagon marble font*.

The *Campanile*, or leaning tower, was finiſhed in 1174. It is about one hundred and fifty feet high, and near fifteen feet out of the perpendicular †.

The *Campo Santo*, or burial place, is a court, ſurrounded by a portico of ſixty arches, of a very light gothic, begun in 1278 from deſigns of Giovanni Piſano. The walls of the cloiſter are painted in freſco with ſacred hiſtories, by the firſt reſtorers of painting: the moſt important of them now re-

S. Torpè, by Salvator Roſa.

S. Agnes with a lamb, by Andrea del Sarto.

S. Andrew, S. James, and a Biſhop—Virgin and child; both by Sogliano.

S. Antony of Padua, by Pietro da Cortona.

In the cupola—the aſſumption in oil, by Orazio Riminaldi, much hurt. The four evangeliſts in the corners, &c. freſco, by Cinganelli.

* *Baptiſtery.*

A copy of the picture at the altar of S. Barbara in the Duomo, by Sogliano.

The marriage in Cana, by Aurelio Lomi.

S. John preaching in the wilderneſs, by the ſame, much hurt.

The ſame ſubject, by the ſame painter.

The miracle of the loaves and fiſhes, by Franc. Vanni.

† Mr. Dutens ſays one hundred and ninety feet high, and thirteen feet out of the perpendicular.

maining

maining are, about thirty-three pieces of the hiſtory of the old teſtament, from the creation to Solomon; they fill the whole ſide oppoſite the entrance, and, except the four firſt, were painted by Benozzo Gozzoli, who finiſhed them in 1476 *.

There are many good pictures, as uſual, in the churches †, and in ſome of the palaces.

The

* *Campo Santo.*

The hiſtory of Job, in ſix compartments, by Giotto.

Our lady, by Stefano, ſcholar of Giotto.

The lives of the Holy Fathers, by the principal gate; by Pietro Laurati, Saneſe.

Four ſtories from the creation to the building of the ark; in a frieze is his portrait. Alſo the paſſion of Chriſt, by Buffalmacco.

The aſſumption of our Lady, over the principal gate; and under this, the life of S. Ranieri, in three pictures, by Simone Memmi.

The laſt judgment, and all the ranks of nobility and gentry, both male and female; by Andrea di Cione Orgagna.

The hiſtory of S. Ranieri—his own portrait, by Antonio Viniziano.

Six ſtories of S. Petitus and S. Epirus, by Spinello.

Our Lady crowned by Chriſt, with angels; by Taddeo di Bartolo.

The foregoing account of the very curious ancient paintings, in this burial ground, is extracted from Vaſari. Unfortunately his account is all that remains of ſome, which the ſalts in the walls have deſtroyed, in whole, or in part. Many of them, eſpecially Orgagna's, ſeem to have been much injured by repainting.

† *S. Andrea foris portæ.*

Holy family, by Aurelio Lomi.

S. Andrew

The *Sapienza*, or Univerſity, has an Obſervatory *(Torre della ſpecola)* furniſhed with good Engliſh inſtruments;

S. Andrew reſting on his croſs, by Aurelio Lomi.

S. Peter and S. Andrew before a crucifix, and a glory of angels; by Giuſ. Franchi.

S. Barnaba.

Crucifix with angels, by Orgagna.

San Benedetto.

The repoſe in Egypt, by Giuſeppe Milani.

S. Benedict with children, by Clementone.

Carmine.

The annunciation, by Andrea Boſcoli.

The aſſumption, by Baccio Ciarpi.

Virgin and child, with S. Bernard, S. Barbara, &c. by Antonio Sogliano.

Small virgin and child, very old.

Mary Magdalene, by Pazzi.

Pictures in the choir, repreſenting the hereſy of Neſtorius, and the confirmation of the rule of the Carmelites, &c. by the brothers Naſini of Siena.

The nativity—and preſentation in the temple; by Tommaſo Tommaſi.

In the cupola, the ſame painter has repreſented God with angels, in freſco.

S. Vittoria with other ſaints, a ſmall picture, by Piaſtrini.

The crucifixion, with the Virgin and ſaints; by Girolamo Macchietti.

The aſcenſion, by Bronzino, 1581.

S. Lucia, and other ſaints, by Aurelio Lomi.

S. Andrea Corſini, with an angel and the virgin Mary; by Cav. Currado.

S. Caſſiano.

S. Ippolito and S. Caſſiano, with the Virgin and child; by Riminaldi.

S. Caterina,

inſtruments; a Botanic Garden, once very famous, but now much neglected; and a ſmall Muſeum, which

S. Caterina, of the Dominicans.

The beheading of S. Cecilia, a copy by Dandini of Riminaldi's picture, which is carried to Florence.

S. Simon, a ſmall picture, by Riminaldi.

S. Domenico and other ſaints, by Padre Galletti.

S. Peter and S. Paul, with the Virgin and child; by Baccio della Porta, called il Frate di S. Marco.

S. Giovanni Nepomuceno, and the Virgin; by Giov. Cecchi, who painted the portraits of the Popes, &c. in the Sacriſty.

Martyrdom of S. Catharine, by Aurelio Lomi.

Portrait of S. Thomas Aquinas, ſaid to be of his time; by Franceſco Traini.

Martyrdom of S. Pietro Martire, by Pietro Dandini.

S. Catharine of Siena in ecſtaſy, with an angel, &c. by Raffaelle Vanni.

S. Cecilia.

S. Cecilia proſtrate, and reſting on another lady; by Ventura Salimbeni.

S. Criſtina.

S. Catharine of Siena kneeling before Chriſt, who appears to her in glory; by Cav. Paſſignani.

S. Criſtina and S. Joſeph, with the Virgin in glory; by Cav. Currado.

S. Franceſco.

Baptiſm of Chriſt, by Jacopo da Empoli.

The reſurrection, by Gio. Batiſta Paggi.

Our Lord giving the keys to S. Peter, by a ſcholar of Paſſignani.

S. Francis receiving the marks, by Santi di Tito.

Adam

which is modern, and consists of birds, fishes, shells,

Adam and Eve—and the conception of the virgin, both by Passignani.

Christ and S. Francis in the desert, by Cav. Currado.

The death of S. Francis, by Passignani. The little effigies of S. Francis in the middle of this picture, is said to be by Cimabue.

The Virgin appearing to S. Francis, and holding out to him the child Jesus; by Mattia Rosselli.

Virgin and child, by Cimabue—over the Sacristy.

Christ, the Virgin, and S. John the Evangelist, in the clouds; S. Francis and two angels below: by Franc. Vanni.

S. Antonio Abate praying before a crucifix, by a scholar of Michelangelo.

The nativity, by Lodov. Cigoli.

There are some other ancient pictures, and ancient bassi-relievi in this church.

Stimata di S. Francesco.

S. Jerom, S. Bartholomew, and S. Francis, with the Virgin, Christ, and S. John; sketched by Andrea del Sarto, and finished by Ant. Sogliano.

San Frediano.

Offering of the Magi, by Aurelio Lomi.

Our Lord, the Virgin, and angels, appearing to S. Francis; by Ventura Salimbeni.

History of S. Bridget, in three pictures, by Aleff. Tiarini.

S. Charles, with an angel, and the Virgin in glory; by Clementone Genovese.

The annunciation—and nativity; by Vent. Salimbeni.

Finding of the cross—and the Emperour Heraclius carrying the cross, as a penance; by Ventura Salimbeni, called il Vannino.

ſhells, corals, and foſſils; among others thoſe of Gualtieri.

The

S. Giovanni in Spazzovento.

S. John Baptiſt preaching in the wilderneſs, by Rutilio Manetti.

S. Lorenzo.

Virgin and child with ſaints, by Baccio Lomi Gentileſchi, 1577.

S. Carlo and S. Antonio, by Salvi Piſano.

S. Ignazio, S. Franceſco, S. Filippo Neri, and S. Lorenzo; by Clementone.

S. Martino in Chinſica.

S. Benedict tempted by the devil, and throwing himſelf into a buſh, wherein God appears; by Jacopo Palma.

The virgin and child, with S. Chriſtopher, S. Francis, &c. by Cav. Giov. Paſſignani, 1619.

The high altar is painted *a tempera*, by the two brothers Milani.

S. Bona, by Orazio Riminaldi.

The annunciation, by Salimbeni.

S. Matteo.

Our Lord calling S. Matthew, by Romanelli.

Two ovals on the ſide, S. Benedict and the holy family; ſketched by Giuſ. Milani.

S. Matthew baptizing an Æthiopian queen, by Benefiali.

Martyrdom of S. Matthew, by Sebaſtiano Conca.

S. Domenico, S. Franceſco, S. Bernardo, and S. Giacomo, with the virgin and our Lord; by Clementone—and, another picture by him.

S. Michele in Borgo.

Chriſt in glory, with angels; by Aurelio Lomi.

The beheading of S. Coſimo and Damiano, with the virgin and child in a glory of angels; by Ventura Salimbeni.

S. Niccola.

Virgin and child, a very old picture on the wall.

A crucifix,

The hot baths are four miles out of town: they are handſome, commodious, and the price of lodgings

A crucifix, by an unknown hand.

S. Carlo before a crucifix, by Giov. Viliberti.

Chriſt on the croſs, with the three Maries; by Bernardino Poccetti.

A very ancient figure of S. Niccola, on a gilt ground.

Virgin and child, half figures, larger than life; ſeems after a very ancient picture.

S. Giovanni Facondo, by Pietro Dandini.

Madonna della Cintola, with ſaints, by Aurelio Lomi, 1595.

S. Catharine and other ſaints, by Giov. Stef. Maruſcelli.

The annunciation, by Giovanni Viliberti.

The crucifixion, &c. in the Chapter-houſe, by Antonio Vita da Piſtoia.

San Sepolcro.

The taking down from the croſs, figures large as life; by Santi di Tito.

S. Silveſtro.

S. Torpè, S. Ranieri, S. Cecilia, and S. Orſola; by Salvi.

Adoration of the Magi, &c. to the reſurrection, by Aurelio Lomi.

La Spina.

An elegant, light, very ſmall Gothic church, built about 1230, incruſted with marble, and decorated with ſtatues.

The virgin and child with ſaints, figures large as life; by Giov. Ant. da Vercelli, called Sodoma.

S. Steffano, Papa e Martire.

The ſtoning of the protomartyr Stephen, by Vaſari.

The nativity, with a glory of angels, and a landſcape; by Angiolo Bronzino.

Actions

ings and living is regulated at a moderate rate by government. They are eſteemed beneficial in gouty caſes, and diſeaſes of the liver *.

LEGHORN *(Livorno)* is only fourteen miles from Piſa. It is a free port, fortified on the land ſide with good baſtions, and wide ditches filled with water: the garriſon is 2000 men. The town is about two miles in circuit: the general form is ſquare: part of it has the convenience of canals, one of which is five miles in length, and joining the Arno, merchandiſe and paſſengers are thus conveyed to Piſa. The ſtreets are ſtraight; the chief ſtreet very broad; the ſquares ſpacious and handſome, but not regular: the great church mag-

Actions of the knights of S. Stephen, in ſix pictures; by Jacopo Ligozzi, Jac. da Empoli, Lod. Cigoli, and Criſtofano Allori.

Five pictures of the miracles of S. Stephen the Pope, in chiaro-oſcuro, by G. Vaſari and his ſcholars.

San Torpè.

S. Carlo Borromeo on his knees before a crucifix, with ſmall pictures of his miracles round; by Giov. Stefano Maruſcelli.

S. Torpè, with the virgin, S. Anne, and Jeſus, who takes a crown and palm branch from an angel, to give the ſaint; by Franc. Vanni.

* The Piſa guide is entitled—Guida per il paſſeggiare dilettante di pittura, &c. nella città di Piſa, fatta dal cavaliere Pandolfo Titi.—At the end of this is an account of Leghorn.

nificent *. Coſmo and his two ſons fortified the city, drained the marſhes, eſtabliſhed the freedom of the port, and formed two moſt commodious harbours, which however have not depth of water ſufficient for men of war. There is nothing to be ſeen beſides theſe, with the mole, lazaretto, coral manufactory, and ſtatue of Ferdinand I. with the four ſlaves chained to the pedeſtal; the firſt by Giovanni dell' Opera, the ſlaves by Pietro Tacca Carrareſe.

The inhabitants are about 45,000, of which at leaſt 15,000 are jews, who have engroſſed the coral manufactory, have a conſiderable trade, and poſſeſs the chief riches of the place.

* *Duomo.*

Deſigned by Giorgio Vaſari.
The aſſumption, in the cupola, by Lodov. Cigoli.

Degli Armeni.

The aſſumption, by Aleſſ. Gherardini.
With many freſcos, by him.

Del Carmine.

S. Paolo with angels, by Aleſſ. Gherardini.
S. Louis, by Paſſignani.
S. John the evangeliſt, with the Virgin in glory; by Volterrano.
Martyrdom of S. Andrew, by a Flemiſh painter.
Virgin and S. Francis, by Mattia Roſſelli.

S. Giovanni.

S. Cecilia with an angel, by Giovanni da ſan Giovanni.
Martyrdom of S. Bartholomew, by Franc. Bianchi.

The

The road from Florence to Bologna is very diſagreeable; for as it croſſes the Apennine in its greateſt breadth, there is much aſcending and deſcending: the country is dry and chearleſs, and there is nothing to be ſeen in the whole route, but the perpetual flames iſſuing from the ground at *Pietra Mala*, near Covigliaio. There is a fine view from the inn *alle Maſchere*. It is a continued aſcent from Caffagiolo to Covigliaio; and a continued deſcent, the two ſucceedings poſts, till you come into the vale of Lombardy.

Bologna to Venice.

In going from Bologna to Venice you paſs by Cento to Ferrara and Padua. The country is flat, well cultivated, and encloſed: it bears vines, corn, mays, abundance of hemp, ſome mulberries, and has plenty of trees in rows. *Cento* is well known as the birth-place of Guercino: ſome of his beſt works are in the churches here, and in the houſe of Sign. Chiarelli Pannini. A ſmall pamphlet may be had on the ſpot, giving an ample account of them *.

FERRARA

* *S. Agoſtino.*

Baptiſm of Chriſt, by Benedetto Genari.

Virgin and child, two angels, and ſeveral ſaints; by Gianfranceſco Barbieri detto il Guercino.

S. Niccola da Tolentino and S. Girolamo, by Ben. Genari.

FERRARA is a large city: has been magnificent; but is now desolate. The tomb of Ariosto is at the Benedictines. The dutchy was formerly governed by its own Dukes, and the Ferrarese was for

Our Lady and S. Matthew, by Bened. Zalone, scholar of Guercino.

S. Biagio.

The transfiguration, by Marcello Provenzali.
The chair of S. Peter, by Guercino.
The nativity, by Bartolommeo Cesì.
The visitation, by Domenico Moni.

S. Caterina.

S. Augustin, by Cesare Genari.

S. Croce.

Christ carrying his cross, by Orazio Sammacchini.
S. Gaetano, and S. Francesco di Paola, by Ercole Genari.
S. Carlo Borromeo, by Giambatista Genari.

S. Francesco.

The assumption, by Lavinia Fontana.
The martyrs crucified, by Genari Seniore.

S. Maria dell' Annunziata.

The Virgin of Carmel, by Bened. Genari Seniore.
The nativity, by Pellegrino Tibaldi.
Christ in the garden, by Marcello Provenzale.

S. Maria del Penzale.

S. Agata, S. Louis, King of France, and S. Pancrazio; by Ercole Genari.

S. Maria Maddalena.

S. Augustin, by Cesare Genari.
S. Teresa, by Bened. Genari Juniore.

S. Maria

for ſeveral generations one of the happieſt and moſt flouriſhing ſpots in Italy. In 1597 it was annexed to the Eccleſiaſtical ſtate, and has ever ſince been gradually falling into poverty and decay. There is

S. Maria della Purificazione.

The archangel Michael, by Dionigi Calvart.
Two angels with the holy handkerchief, in freſco, by Guercino.
Chriſt conveying to Calvary, by a Roman painter.
S. Franceſco d' Aſſiſi, by Bened. Genari Seniore.
S. Carlo Borromeo, by Guercino.

S. S. Nome di Dio.

The circumciſion, by Orazio Sammacchini.
Noſtra Dama della vita, by Bartolommeo Genari.
The appearance of our Lord to Mary, by Guercino.

S. Pietro.

Our Lady, and S. Peter penitent; by Guercino.
The crucifixion, with S. Francis and other ſaints; by Lucio Maſſari.
The aſſumption, by Zalone.
S. Bernardino, by Guercino.
Chriſt dead, by the ſame.
S. Benedict and S. Francis, by the ſame.
The taking down from the croſs, by Giambatiſta Cremonini.
S. Gregory and other ſaints, by Zalone.

S. S. Pietà.

The taking down from the croſs, by Bened. Genari Seniore.
S. Anne, by the ſame.

S. S. Roſario.

S. John Baptiſt in the wilderneſs, by Guercino.
S. Joſeph, by Felice Torelli.

is now hardly any part of Italy more thinly inhabited, or leſs productive in proportion to the depth and richneſs of its ſoil. Swords are very commonly worn at Ferrara, and they furniſh their neighbours

S. Jerom in the deſert, with the virgin and child; by Guercino.
Chriſt in agony—and three medallions with the Father, S. John and S. Francis; by Guercino.
S. Thomas touching our Lord's ſide, by Bartolommeo Genari.
The aſſumption, by Guercino.

S. S. Sebaſtiano e Rocco.

The Guardian Angel, by Matthew Love, an Engliſhman, and pupil of Guercino.

Lo Spirito Santo.

The glory of all the ſaints, by Guercino.
S. Chriſtopher and S. James, by Carlo Bononi.
The Eternal Father—and, the annunciation; both by Guercino.

S. S. Trinità.

The Trinity, by Ercole Genari.
S. Felice, by the ſame.
S. Joſeph, by Lodovico Carracci.
Our Lord, with the two diſciples at Emmaus, on the wall; by Bened. Genari Seniore.
Virgin and child, by Guercino.

HOUSES AND PALACES.

Freſcos by Guercino are to be found in the following houſes and palaces, particularly the ſecond.

1. Caſa Benotti del Signor Giampaolo.
2. Caſa de' Signori Comti Chiarelli Pannini. Painted in 1615 and 1617.
3. Caſa Fabri, oggi Le R. R. M. M. di S. Margherita di Bologna.

neighbours with fencing-maſters. This city was famous formerly for a manufactory of ſword blades *.

You

4. Caſa Maiocchi del S. Dottore Gaetano.
5. Caſa Maiocchi del S. Pietro, anticamente della famiglia Genari.
6. Caſa della Nob. Famiglia Provenzali, oggi della Nob. Famiglia Tiazzi.
7. Caſa Taſſinari de' S. Giov. ed Antonio Fratelli.

Teatro del Sole, is painted by Stefano Orlandi.

Teatro Vicini, oggi degli Uniti, by Ferdin. Bibiena.

Beſides the freſcos, there are in this town above an hundred eaſel pictures; by Guercino and others, chiefly painters of the place.

* PICTURES.

Cathedral.

Martyrdom of S. Laurence, by Guercino.

Laſt Judgment, from Michelangelo.

S. Agoſtino.

Some freſcos, by Giotto.

S. Benedetto.

S. John Baptiſt reproving Herod and Herodias, who are portraits of Duke Alphonſo and his miſtreſs; by Bononi.

The monument of Arioſto, with his buſt.

In the Refectory. The marriage of Cana, by Scarſellina di Ferrara.

In the Veſtibule to the Refectory. Paradiſe, by Garofalo.—In this is Arioſto's portrait.

Certoſa.

The Aſcenſion—and, Laſt Judgment; by Baſtianino Filippo.

In the Refectory. The Marriage of Cana, by Bononi!

You may alſo go from Bologna to Ferrara by water, and a *Procaccio* makes this voyage twice a week. If you are ſo diſpoſed, you may hire a covered barge at Ferrara, and thus continue your route by water to Venice; paſſing by Chiozza and Paleſtrina, and entering the Lagunes by the haven of Malamocco. But unleſs you propoſe to return to Padua; or to make an excurſion to it from Venice, you muſt go by land, paſſing through Rovigo.

In this caſe, at ſix miles from Ferrara you paſs the Po, and at ſix miles from Rovigo the *Canal Bianco*, in barques. The road is flat, narrow, and in winter, or after rain, very bad: it paſſes through cultivated grounds, meadows, and marſhes. Abundance of hemp is grown here. Three miles on the other ſide of Rovigo you croſs the Adige: the

In the Chapter-houſe. S. Bruno, with other Camaldules, in the deſert. Madonna and child in a corner of the piece, above; by the ſame.

S. Giorgio. Olivetani.

Many freſcos, by Ottaviano di Faenza, pupil of Giotto.

Theatine.

The preſentation of Chriſt in the temple, by Guercino.

Oppoſite to one of the principal churches, are two bronze ſtatues, of Nicolo, Marquis of Eſte, and Borſo of Eſte, the firſt Duke of Ferrara.

In Palazzo Eſtenſe, are ſaid to be ſome remains of Giotto's paintings.

road

road narrow and but indifferent; the country well cultivated.

PADUA is far from populous, conſidering its extent; not amounting at moſt to more than 38,000. The principal objects of curioſity at Padua are the churches of S. Antonio and S. Giuſtina. Il Salone. The buildings of the Univerſity by Palladio. The Botanic and Oeconomical Gardens. The Muſeum. And in the neighbourhood, the baths of Abano, Petrarch's villa and monument at Arqua, &c. The three gates alſo of Portello, Savonarola, and S. Giovanni; the church of S. Gaetano, by Scamozzi; Palazzo del Podeſta, and Palazzo del Capitano, merit obſervation. The Theatre is handſome and commodious. And in ſome of the other Churches, as the Cathedral, Santa Croce, S. Eremitani, the convent of la Maddalena, the Seminario, &c. are ſome good pictures; as alſo in ſome Scuole, the public library, Palazzo del Podeſta, &c *.

The

* *S. Antonio.*

Martyrdom of S. Agatha, by Tiepolo.

Chapel of the Saint, decorated with nine bas-reliefs in marble; by Lombardi, Sanſovino, Campagna, &c.——A crucifix in bronze, by Donatello.

Chapel of S. Felix, the crucifixion, &c. by Giotto: Vaſari calls it *una cappella belliſſima.*

The *Scuola* near this church, is all painted in freſco, with the life and miracles of S. Antonio; and ſome of theſe freſcos are by Tiziano.

Before

The church of *S. Antonio* is a large gothic building, begun in 1255 by Nicola Piſano, and finiſhed in 1307: it has ſix domes or cupolas, of which the two largeſt compoſe the nave: it is extremely rich, and ſo much ornamented, as to appear crowded.

Before the church is an equeſtrian ſtatue, by Donatello, of Eraſmo Narni, a famous General, commonly known by the name of *Gattamelata* *.

S. Giuſtina †.

At the high altar: the martyrdom of Saint Giuſtina, by Paolo Veroneſe.

Martyrdom of a ſaint biſhop, by Lotti.

A monk on a throne, with perſons bringing ſceptres and crowns to him; by Ridolfi Veroneſe.

Virgin and dead Chriſt, Magdalene and S. John, a group in marble; by Filippo Parodi Genoveſe.

A monk, in a black habit, in the clouds, curing the ſick; by M. le Febure.

Martyrs, by Luca Giordano.

A ſaint, whom they are putting in chains, by Antonio Zanchi.

A Pope imploring the Virgin, in a time of peſtilence; by Sebaſtiano Ricci.

In the chapel of the Sacrament—a ceiling, by the ſame Ricci.

In the old Church—The Virgin on a throne with ſaints, an old picture; by Girolamo Rumani da Breſcia.

* Cochin mentions---a dead Chriſt. A crucifix, in the manner of Guido. Beheading of S. John Baptiſt, by Piazzetta. Martyrdom of S. Bartholomew, by Tiepolo or Tiepoletto.

De La Lande mentions---bas-reliefs in bronze, by Donatello, in the chapel of the Sacrament.---The four evangeliſts, in the choir, by the ſame.---Statues of the Virgin, and the four guardian ſaints of Padua, by the ſame, &c.

† This article is from M. Cochin.

Cathedral.

crowded with painting and ſculpture. There are four immenſe organs in it; and even on common days forty performers are employed in the ſervice. The beſt piece of painting is the martyrdom of S. Agatha,

Cathedral *.

The Virgin, by Giotto.—It belonged to Petrarch.
In the Sacriſty—The Virgin, by Tiziano.
S. Francis and S. Jerom, by Palma Giovane.
The portrait of Petrarch, among the other canons.

S. Agoſtino.

The annunciation, by Giacomo Palma.

S. Annunziata.

Hiſtories from the Old and New Teſtament, freſcos painted in 1306; by Giotto.

Cadidio.

The aſſumption, by Palma Giovane.

S. Croce.

Aſſumption, by Tintoretto.

Eremitani.

The end of the choir, in freſco, by Guariento.
At the high altar, the Virgin and infant Jeſus; and below, ſeveral Saints, with S. Antony of Padua and a Doge; by Sebaſtiano del Piombo †.
In a ſide chapel, the death of S. James; by Andrea Mantegna ‡.
In the ſacriſty—S. John Baptiſt, by Guido.

S. Gaetano.

Architecture, by Scamozzi.

* This and the following from M. de la Lande.
† On each ſide the high altar, a Saint, by Giorgione. *Wright.*
‡ And the death of S. Chriſtopher, by Giuſto. *Wright.*

The

Agatha, by Tiepolo. In the chapel of S. Antony, a crucifix in bronze, by Donatello. S. Antony raiſing a youth, and other bas-reliefs, by Campagna. In the chapel of S. Felix, the crucifixion, &c. by Giotto. Before the church is an equeſtrian ſtatue of general Gattamelata, by Donatello. The *Scuola* near this church is all painted in freſco, with the life and miracles of S. Antonio; by Tiziano and others.

The church of *S. Giuſtina* was built by Andrea Riccio, a Paduan architect. It is handſome, lumi-

The purification, by Palma Giovane.
The annunciation, by the ſame.
A Pietà, by Tiziano.
The reſurrection, by Palma Giovane.
S. Simon and S. Jude, by the ſame.
The ceiling, by Subleyras?

La Maddalena.

The Virgin—S. Jerom—S. Peter of Piſa; by Paolo Veroneſe.
The appearance of Chriſt to Mary, freſco, in the cloiſter; by the ſame.

Il Seminario.

Taking down from the croſs, by Baſſano. 1574.

Scuola del Carmine.

The Virgin—and, the Viſitation; both by Tiziano.

Palazzo del Podeſtà.

Chriſt between Plenty and Juſtice, bleſſing the city of Padua, with the four patron ſaints; by Palma Giovane.
The alliance of Pius V. and the king of Spain, with the Republic of Venice, by Varotari.

nous, and eſteemed by many artiſts one of the fineſt works in Italy. The entrance ſtrikes with its ſimple grandeur, and the ſmall chapels being kept back behind the columns have a good effect. At the high altar is a good painting of the martyrdom of the patron ſaint, by Paolo Veroneſe. In the convent, which belongs to the Benedictines, and is very ſpacious, there is a fine library, in which are many of the ſcarce firſt-printed books; and ſeveral good pictures.

The hall of audience, or town-houſe, called *il Salone*, was begun in 1172 by Pietro Cozzo, but not finiſhed till 1306. It is about 300 feet long, and near 100 wide *.

The *Univerſity*, with the public ſchools, muſeum, &c. is one of the firſt objects of curioſity. The chemical laboratory, with a collection of minerals, has been lately eſtabliſhed by the preſent profeſſor of chemiſtry, Count Marco Carburi. The Anatomical theatre is curiouſly fitted up, to hold a multitude of ſpectators in a little compaſs; but it

* According to Ray, it is 256 feet long, and 86 wide. Groſley makes the length to be 260, and the breadth 90. De La Lande ſays it is 300 feet long, 100 wide, and 100 high. Giotto's paintings were reſtored in 1762 by Zannoni. Weſtminſter Hall, which, like this, is ſaid to be the largeſt room, unſupported by pillars, in Europe, is 270 feet in length, and 74 in breadth. It was built by William Rufus; but rebuilt, as it now is, by Richard II. in 1397.

is

is ſmall and dark. Dr. Caldani, the preſent profeſſor, has a fine collection of anatomical preparations in wax. Signor Vandelli, profeſſor of ſurgery, has a collection of petrifactions from the Vicentine and Veroneſe mountains. The *Muſeum* of natural curioſities was collected by Antonio Vallisnieri. The *Botanic garden* is a very good one, and is arranged according to the ſyſtem of Tournefort. Marſigli is the profeſſor: he formerly ſpent three years in England, and is well acquainted with our literature. The *Oeconomical* garden, inſtituted for experiments in huſbandry, is under the care of S. Giovanni Arduini: this excellent inſtitution is in very good condition, under ſo active a naturaliſt. Padua has always had men of learning and eminence. It was the birth place of Livy; Petrarch was a canon of the cathedral; Galileo lived here; and it lately poſſeſſed Tartini. Beſides thoſe already mentioned, Padua now poſſeſſes Padre Columbo, profeſſor of mathematics; Abbate Sibilliati, profeſſor of belles lettres; Marcheſe Orologio, who has a fine collection of the productions of the neighbouring volcanic hills; Guadagni, the famous ſinger; Padre Ant. Franc. Valleti, one of the beſt compoſers for the church in Italy; and ſeveral eminent muſicians.

The *Theatre* is approached by two magnificent ſtaircaſes. It has five rows of boxes, twenty-nine in each, with ſliding ſhutters: the pit has one hundred

dred and fifty ſeats, which are turned up and padlocked. Between the grand ſtaircaſe and the theatre there is a room for play, called *Camera di Ridotto*. There is a ſerious opera in this theatre during the fair of S. Antony in the month of june: at that time Padua is very gay, and full of company, from Venice and the neighbouring towns.

There is a cloth manufactory in the city for home conſumption: but the exceſſive number of beggars with which the place ſwarms, is a ſtrong indication, that trade and manufactures are by no means in a flouriſhing condition.

In the environs of Padua the Euganean mountains will attract the notice of the naturaliſt: they are extinct volcanos, and full of all the productions of ſubterraneous fires. A very intereſting excurſion alſo may be made to the hot baths of Abano, four or five miles from Padua; and to Petrarch's villa and monument at Arqua.

About eight miles from Padua, at Sala, is a fine villa belonging to Signor Filippo Farſetti. He has built a palace, decorated with granite columns and the fineſt marbles: he has alſo a magnificent botanic garden, rich in the ſcarceſt plants.

From Padua you may go to Venice, either by the poſt to Fuſina; and from thence in a gondola, which will coſt twelve livres: or elſe leave your carriage at Padua, and hire a *burchiello*, or covered boat; for which you will pay three ſequins; and for

for drink money to the men, putting your baggage on board, &c. about twelve pauls more. In eight hours you will fall down the Brenta, croſs the Lagunes, and land in the great canal of Venice.

SECTION XII.

Deſcription of Venice.

Most travellers endeavour to be at Venice on the day of the Aſcenſion, in order to be preſent at the ceremony of the eſpouſal of the ſea by the Doge: or if not, during the great Carnival; that is, between Chriſtmas and Lent. Venice, however, is at all times one of the fineſt cities in the world; and certainly the moſt ſingular, with reſpect to its ſituation: being built on piles, in the midſt of ſhallows, called the *Lagunes*. The great canal, which divides the city into two almoſt equal parts, is in form of an S, and generally about an hundred paces over. The famous bridge of the Rialto is nearly in the middle: it is of one arch eighty-nine feet wide; and a double row of ſhops is built upon it. They reckon four hundred canals, forming communications all over the city; and bridges many more in number. The main city is ſurrounded with a multitude of iſlands, many of them occupied by convents. The *Giudecca*, pronounced *Zuecca*, has abundance of pleaſure

pleaſure houſes and gardens, with eight or nine convents. S. Giorgio maggiore. Murano, Torcello, Mazorbo, and Burano, ſituated to the north-eaſt, are covered with habitations. S. Andrea del Lido. S. Elena. S. Michele. S. Nicolo del Lido. Lazaretto vecchio and nuovo, &c *.

The principal curioſities of Venice are the Piazza di S. Marco, and the buildings that ſurround it, the Mercerie, the bridge of the Rialto, the Arſenal; the churches of S. Giorgio, le Zitelle, S. Maria della carita, il Redentore, all by Palladio; and many Palaces by him, Sanſovino, Scamozzi, &c. A view of the whole may be taken from the quadrangular tower of S. Mark, which is 300 feet in height.

The buildings, the pictures, the public entertainments, the riches, the government of Venice, are all intereſting objects to a ſtranger. The ſingular approach to this fine city muſt be always ſtriking, both from its novelty and beauty: perhaps after reſiding in it ſome time, the monotony of a watery ſurface, with the want of meadows, hills, and woods, may tire, or even diſguſt; unleſs pleaſure is kept alive by conſtant amuſement,

* De La Lande ſays there are only 109,000 inhabitants. By a ſurvey in 1581 the number was 134,871. Sanſovino reckons 180,000: ſome make them 300,000, but they ſpeak at random. The length of the city, according to De La Lande, is 2000 toiſes, and the greateſt breadth 1500.

or the charms of ſociety; both which the Venetians ſeem to reliſh as well as any nation upon earth.

A conſiderable time is required to ſee all that is curious in Venice: almoſt all the Churches and Schools, and many of the Palaces, have ſomething to attract notice. Every body knows the rank which the Venetian ſchools of Architecture and Painting hold with perſons of taſte.

The churches moſt remarkable for pictures or good architecture, are— *

S. Angelo

* CHURCHES †.

Ducal Church of S. Mark.

The Moſaic paintings are of every age from 1070 to 1728. The moſt ancient is that in the ceiling over the great door, of our Saviour ſitting, with the Virgin Mary and S. Mark.

To the left of the high altar, is a picture of S. Mark and S. Theodore; by Gentile Bellino.

S. Andrea.

S. Jerom in the deſert, by Paolo Veroneſe.

S. Auſtin habited as a biſhop, with two boy angels; by Paris Bordone.

The laſt ſupper—and the paſſion; by Domen. Tintoretto.

L' Angelo Raffaello.

The laſt ſupper, by Bonifacio.

Tobias with the angel—and the Centurion before Chriſt; by Luigi Benfatto.

† A catalogue of all the pictures would be tireſome, as well as too bulky for this little volume. I have given only ſuch as I ſaw. For the reſt I refer to Zanetti, &c.

S. Angelo Raffaelle.

S. Bartolommeo.

La

S. Francis receiving the marks, by Palma il giovine.

The plague of ſerpents, by Alienſe.

Chriſt appearing to Mary—and a dead Chriſt; by Giuſeppe Porta, commonly called Salviati.

S. Bartolommeo.

S. Lodovico, biſhop—and the pilgrim, Sinibaldo, on the ſhutters of the organ; by Sebaſtiano del Piombo.

The plague of ſerpents—the picture of the high altar, and one on each ſide, being hiſtories of S. Bartholomew; by Palma il giovine.

The raining of manna—deſcent of the Holy Ghoſt—and, the Viſitation; all by Santo Peranda.

The archangel Michael driving away the devils, by Pietro Malombra.

La Carità.

Four pictures, each in three compartments, with gold grounds, by Vivarino.

The Virgin ſitting, with S. Catharine, S. George, S. Sebaſtian, &c. at her feet; by Conegliano.

The baptiſm of Chriſt, by the ſame.

S. Auſtin and others of his order, with a glory of Angels above, by Carletto, ſon of Paolo Veroneſe.

The reſurrection of Lazarus, a good picture, by Leandro Baſſano, in which the painter has introduced his own portrait.

I Carmini.

The circumciſion, by Jacopo Robuſti, commonly called *il Tintoretto*. This is in the manner of Schiavone.

S. Niccolò in the clouds, ſurrounded with angels: below, S. John Baptiſt and S. Lucia: the back ground is a landſcape, with S. George killing the dragon; by Lorenzo Lotto, 1529.

La Caritá, by Palladio.

I Carmini.

S. Caterina.

The aſſumption, under the organ; and upon the ſhutters ſome ſacred hiſtories; by Andrea Schiavone.

The miracle of the loaves and fiſhes—and, the Virgin in Heaven, with S. John the Evangeliſt, S. Niccolo and S. Marina; by Palma il giovine.

S. Liberale, biſhop, healing the ſick, by Andrea Vicentino.

The fall of manna, &c. by his ſon Marco.

S. Liberale, releaſing two perſons condemned to death, by Padouanino.

The Virgin giving the habit to S. Simon, a Carmelite—S. Teresa and other ſaints—and, S. Alberto; by Cav. Liberi.

The cupola, over the altar of our Lady, by Sebaſtiano Rizzi.

A miracle of the Virgin—and, a ſacred hiſtory; by Luca Giordano.

Some of theſe pictures are indifferent, and in bad condition.

S. Catterina.

The marriage of S. Catharine, with a band of Angels; by Paolo Veroneſe: at the high altar.

The church is full of the hiſtory, miracles, and martyrdom of this ſaint; by Tintoretto, Palma il giovine, Pietro Vecchia and Bruſaferro.

S. Donato a Murano.

An ancient picture of a Biſhop on a ground of gold, with the Podeſtà Memo kneeling on one ſide; and a female figure, ſuppoſed to be his wife, on the other: this picture is dated 1310.

The Virgin with Angels, S. John, S. Auſtin, and a portrait; by one of the Vivarini's: this is over the ſide door.

S. Elena.

S. Caterina.

S. Franceſca della Vigna, by Sanſovino.

Li

S. Elena.

Adoration of the Magi, by Palma il vecchio at the high altar.

S. Ermagora.

The laſt ſupper, with figures of Faith and Charity; by Tintoretto.

S. Euſtachio.

The Virgin above, with S. Francis, S. Antony of Padua, and S. Lorenzo Giuſtiniani below; by Cav. Bambini.

S. Oſwald conveyed to Heaven by angels; by Baleſtra.

S. John in the cauldron, by the ſame.

S. Catharine and S. Andrew, by Jacopo Amigoni *.

The Martyrdom of S. Thomas—and, in the ſacriſty, S. Euſtachio; by Giambatiſta Pittoni †.

S. Felice.

The laſt ſupper—Chriſt praying in the garden—the annunciation, &c. by Tintoretto.

S. Franceſco della Vigna.

The Virgin ſitting and adoring the infant Jeſus, with variety of birds on the ground; by Jacobello del Fiore.

In the Sacriſty—Three ſaints, ſuppoſed by him. He flouriſhed in 1415.

The Virgin, S. John Baptiſt, S. Jerom, S. Sebaſtian, and a portrait; by Giov. Bellino when young.

* He painted in England, and died in the ſervice of the King of Spain, in 1752, at the age of 77. The picture at the altar in Emmanuel College Chapel, at Cambridge, is by this maſter.

† The picture over the altar at Sidney College, in Cambridge, is by this maſter, who died in 1767, aged 80.

Li Frari.

S. Geminiano. An elegant piece of architecture by Sanſovino, who is buried here.

S. Geremia.

Chriſt, on the pulpit to the right, and under it a little picture of the martyrdom of S. Laurence, many ſmall figures; by Girolamo da Santa Croce.

The Virgin on a lofty pedeſtal, with S. Joſeph and S. John Baptiſt, and below S. Catharine and S. Antonio Abbate.

The reſurrection—and in the ſacriſty,

The Virgin with angels; and S. Jerom, S. John Baptiſt, and the portrait of a lad with a book.

All theſe are by Paolo Veroneſe.

The baptiſm of Chriſt, by Batiſta Franco—and the reſurrection of Lazarus, freſco, ſuppoſed by him. Vaſari attributes the latter to Federigo Zucchero.

The Virgin, S. Francis, S. Dominic, and another ſaint.

The Virgin interceding for the ceſſation of the plague; both by Domenico Tintoretto.

Three pictures at the high altar—the Virgin and S. Francis—S. Diego—and S. Bonaventuro writing; by Palma il giovine.

The aſſumption with ſaints—and, Chriſt, the Virgin, S. Mark, S. John, and S. Jerom; by the ſame.

The Virgin, S. Antonio Abbate and S. Bernard—on the ſides, a Prophet and Sibyl in freſco; by Salviati.

S. John Baptiſt, S. James, S. Jerom, and S. Catharine; by the ſame.

Adoration of the Magi, by Federigo Zucchero.

I. Frari.

The Virgin with S. Peter, S. Paul, S. Andrew, and S. Niccolò, by Bartolommeo Vivarino, dated 1487.

The aſſumption, a large picture, by Tiziano.

Miracles of S. Antonio di Padoua, in eight pictures; by Flaminio Floriano.

Martyrdom

S. Geremia. A handſome church.

I Geſuiti.

S. Giacomo

Martyrdom of S. Catharine——and S. Francis before the Pope; both by Palma giovine.

Creation of Adam and Eve, and ſeveral other pictures; by Andrea Vicentino.

The purification, with ſaints; by Salviati.

In the ſacriſty—The Virgin with S. Niccolò, S. Benedetto and two other ſaints; by Gian Bellino. 1488.

In the Refectory—The marriage at Cana, by Matteo Verona.

S. Gallo.

Chriſt, S. Mark, and S. Gallo; by Tintoretto.

The Virgin and S. Joſeph, by Alberto Calvetti.

Actions of the Virgin in four pictures, by Giambatiſta Pittoni.

S. Geminiano.

S. Elena, S. Geminiano, and S. Menna; by Bernardino da Murano.

Mary Magdalene and S. Barbara, by Bart. Vivarino. 1490——in a room near the ſacriſty.

An Angel coming to S. Catharine to announce her martyrdom, by Tintoretto.

S. Menna, S. John Baptiſt, S. Geminiano, and a Biſhop; by Paolo Veroneſe——they were formerly the ſhutters of the organ.

Chriſt in the garden, and another ſacred hiſtory; by Giuſeppe Scolari.

Chriſt healing him that was born blind, by Gregorio Lazarini.

Reſurrection of Lazarus—and, the woman taken in adultery; by Bruſaferro.

Chriſt dead in the arms of his mother, by Baleſtra.

Death of S. Joſeph, by Pellegrini.

The Reſurrection, a ceiling, by Sebaſt. Rizzi.

S. Giacomo dell' Orio.

S. Giacomo della Vigna.

S. Giorgio

S. S. Gervaſio e Protaſio.

Virgin and child, by Gian Bellino.

The laſt ſupper——temptation of S. Antony; and in the ſacriſty, two figures of S. John and S. Mary Magdalene; by Tintoretto.

In the ſacriſty alſo—a figure of our Saviour in the act of bleſſing, by Rocco Marconi.

Chriſt on the croſs, with the Maries; by Domen. Tintoretto.

The Virgin with S. John and S. Mark; and below, S. Lucia, S. Francis, and S. Domenic—Birth of the Virgin——Annunciation—Chriſt dead, ſupported by Angels: four pictures by Palma giovine.

The Virgin, by Roſalba Carriera—in the ſacriſty.

The Deluge—and, the ſlaughter of the Innocents; by Sebaſtiano Mazzoni.

I Geſuiti.

Martyrdom of S. Laurence, by Tiziano.

The aſſumption, by Tintoretto!—and in the ſacriſty, the Circumciſion:—wherein alſo are ſeveral pieces by Palma giovine.

Virgin and ſaints, by Baleſtra.

S. Giobbe.

Preſentation in the temple, by Vittore Carpaccio—inſcribed, *Victor Carpathius* MDX.

Virgin and child with ſaints, &c. by Bellino, 1510.

Chriſt in the garden, with the diſciples, and ſome modern ſaints, by Marco Baſaiti—inſcribed Marcus Baſaiti 1510.—Theſe three pictures were painted for a trial of ſkill.

The Nativity, by Girolamo Savoldo.

S. Diego on his knees; and above, Chriſt dead in the arms of his mother, ſupported by angels; by Carletto, ſon of Paolo Veroneſe.

In

S. Giorgio maggiore, belonging to a rich convent

In the Sacriſty.——The Annunciation, with S. Michael and S. Antonio, by Vivarino.

Virgin, S. John Baptiſt and S. Catharine, by Bellino.

S. Giorgio in Alga.

Two pictures, by Niccolò Bambini.

In the Refectory. The Crucifixion, large, with many figures, a very ancient picture, by Donato.

S. Giorgio Maggiore.

A very ancient picture of a martyrdom, 1345. S. George killing the dragon, by Carpaccio. The fall of Manna—the laſt ſupper—the reſurrection—martyrdom of S. Stephen—coronation of the Virgin, with ſaints—martyrdom of many ſaints—and in Cappella de Morti, Chriſt carried to burial: all by Tintoretto.

The Shepherds adoring Jeſus, a night piece, in which all the light flows from the child; by Jacopo da Baſſano.

The Virgin—over a door, by Tizianello, ſon of Tiziano.—At the entrance into the monaſtery he alſo painted a ceiling, with an angel aſſiſting a prophet; and in the neighbouring chapel, Mary going into Egypt.

S. Lucia kneeling, miraculouſly rendered immoveable; by Leandro Baſſano.

The Virgin above, and Saints below, by Seb. Rizzi.

In the Sacriſty, on the wall at the two ſides of the altar, S. George and S. Stephen—under them this inſcription—1445. *Johannes de Alemania, and Antonius* [Vivarinus *de Muriano P.*—— The archangel Michael driving away the devils, by Matteo Verona. Preſentation by Palma giovine.

In rooms near that where the relicks are kept. Chriſt, and three ſmall pictures of Chriſt ſitting with Saints. Theſe are by Gian Bellino.

In

vent of Benedictines, on an island facing the Piazza

In the Refectory. The marriage in Cana, by Paolo Veronese: with many portraits of the time.

In the Chapter-house. Christ with the woman taken in adultery, by Rocco Marconi; on board, fine and well preserved. It has his name, and the date 1525.

On the high altar of the church—the four Evangelists in bronze, supporting a globe, on which stands the Eternal; by Girolamo Campagna, from the design of Aliense.

In the Choir—the life of S. Benedict carved in wood, by Alberto de Brules, Flamingo. 1598.

In the Abbot's apartments; a good collection of cabinet pictures, by Zuccarelli, Canaleti, &c.

In their well-chosen library, a manuscript of Dante, with figures in water-colours—of Petrarch, dated 1432——of Cicero——in both which are said to be things never printed.

S. Giovanni in Bragora.

The Resurrection. 1498.—S. Elena and the Emperour Constantine holding the cross, &c. by Bartol. Vivarino.

S. Andrew, S. Jerom, and S. Martin, with small histories underneath, one of the first works of Carpaccio.

Baptism of Christ with angels, large, by Conegliano.

The last supper, by Paris Bordone.

Christ washing the Apostles feet——and, carried before Pilate; both by Palma il giovine.

The flagellation—and, crowning with thorns; by Lionardo Corona.

S. Giovanni Elemosinario, or *di Rialto.*

The patron saint distributing alms to the poor, by Tiziano.

S. Sebastian, S. Catharine, and S. Rocco; by Pordenone.

S. Giovanni Evangelista.

The Virgin crowned by angels; by Andr. Vicentino.

S. James,

azza di S. Marco, wholly occupied by their pleaſant

S. James, by Alienſe.

S. John writing the Revelations, by Cav. Liberi.

S. Giovanni Griſoſtomo.

The pictures of the organ, by the Vivarini.

S. Jerom, S. Chriſtopher, and S. Louis, in a landſcape; by Gian Bellino.

S. John Chryſoſtom, S. John Baptiſt, and other ſaints; by Fra Sebaſtiano del Piombo.

The laſt ſupper, a ceiling, by Bart. Letterini.

The death of S. Joſeph, by Carlo Loth.

S. S. Giovanni e Paolo.

S. Auſtin ſitting, and many other ſaints, in ten compartments, in oil; by Bartol. Vivarino. 1473.

S. Vincenzo Ferrario, S. Sebaſtian, and S. Chriſtopher; with Chriſt dead above, and the Annunciation with other ſmall hiſtories below; by Carpaccio.

In the chapel of S. Orſola—the life of the ſaint, in ſeven pictures, by Carpaccio. 1495.

The virgin, with the Doge Agoſtino Barbarigo, S. Mark, S. Auſtin, and two angels; by Gian Bellino.

S. Peter, martyr, by Tiziano! In the Convent there is a chiaroſcuro of the virgin, S. Anne, &c. by the ſame hand.

Chriſt crucified between the two thieves, and the women at the foot of the croſs—on the ceiling, an oval, the virgin diſpenſing crowns, and below perſons worſhipping; both by Jacopo Tintoretto, in the chapel of the Roſary.

S. Antonino, biſhop of Florence, giving alms to the poor, by Lorenzo Lotto.

Chriſt between S. Peter and S. Andrew, by Rocco Marconi.

The naval victory of S. Giuſtina over the Turks in 1571, by Domenico Tintoretto.

Chriſt

ſant walks and gardens. The church is by Palladio:

Chriſt with the virgin in the air, Faith and S. Giuſtina; with the portraits of Pope Pius V. Philip II. King of Spain, the Doge Luigi Mocenigo, and their three generals; by the ſame.

God the Father, Chriſt on the croſs, and the Magdalene; by Cav. Liberi.

S. Domenico in glory, on the ceiling of the chapel of that ſaint, by Piazzetta.

The circumciſion and baptiſm of our Saviour, by Pietro Mera.

S. Giacinto paſſing a river miraculouſly, by Leandro Baſſano. The painter's portrait is in the left hand corner, near a young man on horſe-back.

Paradiſe, a ceiling—Pope, cardinals and ſaints, an octagon, both in the chapel of the Roſary. Two hiſtories of S. Domenico—God the Father on the ceiling, and female ſaints in other compartments. All by Palma il giovine. The altar picture of this chapel, which is that of S. Giacinto, is painted from a deſign of his, by Santo Peranda. In the ſacriſty, is the crucifixion with S. Sebaſtian and other ſaints, by the ſame; and near the door of it this painter is buried. Over the door are buſts of him, Tiziano, and Palma il vecchio, with two angels; painted by Palma il giovine.

S. Domenico preaching before the Pope, Emperour, and Doge, a ceiling in the chapel of the Roſary; in the angles, figures of other ſaints; on the wall, Chriſt commanding a peſtilence, and the virgin praying for the ceſſation of it—over a door the birth of the virgin—and behind the altar, a large picture of the annunciation. All theſe by Lionardo Corona.

The viſitation, by Santo Peranda: in the chapel of the Roſary.

In the Sacriſty.—Chriſt carrying his croſs, by Luigi Vivarino, 1414. Retouched.

The virgin, Chriſt, and ſaints; by Marco Vecellio.

The

dio: and there are two beautiful cloiſters, one by him, and the other by Sanſovino.

S. Giovanni

The Doge (Jacopo Tiepolo) giving land to the Dominicans to build their church and convent; by Andrea Vicentino.

The Pope Onorio III. confirming the Dominican rite—and, the annunciation; by Leandro Baſſano.

In the Refectory. The feaſt in the Phariſee's houſe, by Paolo Veroneſe, 1573; much hurt.

Over againſt this, the decollation of S. John, and S. Paul; by Pietro Vecchia, 1540.

Four pictures of the miracles of S. Domenico, by Padouanino.

S. Domenico at table with many Dominicans, to whom angels are bringing bread, by Leandro Baſſano; in this are many portraits.

S. Giuliano.

Dead Chriſt ſupported by angels, and S. James, S. Mark, and S. Jerom below; by Paolo Veroneſe.

The laſt ſupper, by the ſame—in the chapel of the ſacrament.

S. Jerom, by Leandro Baſſano.

S. Giuliano carried to heaven by angels, a ceiling; the aſſumption, S. John the Evangeliſt, S. Joſeph and S. Antonio Abbate; Chriſt ſeized in the garden, the annunciation, reſurrection and finding of the croſs; all by Palma il giovine.

Chriſt's triumphant entry into Jeruſalem; Chriſt before Pilate, going to Calvary, his crucifixion, dead Chriſt. On the other ſide, Chriſt led to Caiaphas. In the chapel of the ſacrament, the fall of manna. In the angles of the ceiling, ſome of the virtues; all by Lionardo Corona.

The death of S. Joſeph, by Angelo Treviſani.

The virgin and S. Joſeph, by Tiepolo *.

* Many of theſe pictures are fine, but the church is ſo dark, and the pictures themſelves ſo blackened, that it is difficult to diſcover what they are. I am ſorry to obſerve, that this is no uncommon caſe at Venice.

S. Giuſeppe.

S. Giovanni e Paolo, belonging to the Dominicans; rich in pictures.

S. Lucia;

S. Giuſeppe.

The archangel Michael, with the portrait of Michel Buono; by Tintoretto.

The nativity and S. Jerom, by Paolo Veroneſe.

The transfiguration, by the ſame.

Chriſt dead, with an angel holding the croſs, and a portrait; by Parraſio Michele.

Chriſt dead, the Maries, S. John and S. Joachim; by Palma il giovine.

S. Jacopo alla Giudecca.

In the ſacriſty——The virgin, S. Auſtin, S. Filippo Benizio, the portrait of Marſilio da Carrara, &c. by Domenico Tintoretto.

In the refectory——The aſſumption, annunciation and viſitation, by Paolo Veroneſe, on the ceiling.

Chriſt in the Phariſee's houſe, by Benedetto and Carletto Veroneſe.

S. Jacopo dall' Orio.

S. Sebaſtian, S. Rocco and S. Lorenzo, by Giovanni Buonconſigli.

S. Jerom, S. Lorenzo and S. Niccolò, by Paolo Veroneſe; under this, a ſmall picture of the martyrdom of S. Laurence, by the ſame.

Faith, hope, charity and angels, with the evangeliſts in four ſmall compartments; a ceiling, by the ſame.

The virgin crowned by angels, with ſaints below, by Lorenzo Lotto.

The flagellation, by Tizianello.

The annunciation; above a glory, with God the Father and many angels, by Melchiorre Colonna.

The virgin in glory, and S. John Baptiſt preaching; by Franceſco Baſſano.

S. Laurence,

S. Lucia, by Palladio.

Madonna dell' Orto.

S. Marco,

S. Laurence before the tyrant, and his martyrdom, by Palma il giovine; who painted the Sacrifty.

The four Evangelifts, in the chapel of the facrament; by Padouanino.

The nativity, by Lazarini.

The virgin and S. Antony——The virgin, S. Antony, S. Joſeph, S. Laurence, and S. Sebaſtian, by Giambatiſta Pittoni.

A glory of angels, in the ceiling, over the altar of the ſacrament, by Jacopo Guarana.

S. Jacopo a Murano.

The martyrdom of S. Catharine. S. Auſtin and other ſaints; both by Palma il giovine.

S. Auſtin before the Holy Trinity, S. James—the Evangeliſts, and angels; all by Cav. Liberi.

The annunciation with S. James and other ſaints; and, two other pictures, by Vecchia.

The miracles of S. Guglielmo, in four pictures, by Pietro Negri.

Gl' Incurabili.

Chriſt dragged along by the executioner; Giorgione da Caſtelfranco.

S. Orſola, by Tintoretto.

Paradiſe, a ceiling, ſketched by his maſter Peranda, and two virtues, in the angles; by Franceſco Maffei.

Parable of the wiſe virgins, a compartment of the ceiling near the great door; and, two virtues in the two next angles, by Padouanino.

A jewiſh ſacrifice, by Cav. Celeſti.

The annunciation, by Salviati.

An

S. Marco, the ducal church. The architecture of a mixed kind, moſtly gothic, with many grecian columns of different kinds of marble; the whole

An oval compartment in the ceiling, repreſenting the parable of him who came to the wedding without the wedding garment, by Bernardo Strozza, called Prete Genoveſe.

The laſt ſupper, and Chriſt waſhing the Apoſtles feet; by Giuſ. Heinz or Enzo.

In the ſacriſty.—The virgin, S. Joſeph, and the Magdalene; by Andrea Mantegna.

S. Lecne, or *S. Lio.*

S. James, by Tiziano.

Chriſt dead, ſupported by angels; S. Leo IX. S. John Baptiſt, and S. Auſtin; by Palma il giovine.

The crucifixion, with many figures; by Vecchia.

S. Lorenzo.

S. Lione Bembo, and ſmall figures repreſenting miracles of his, a very ancient picture; by Carlo Crivelli.

S. Barbaro carried to heaven by angels; Chriſt on the croſs, S. Andrew and S. Chiara; both by Palma il giovine.

The aſſumption, by Santo Peranda.

The martyrdom of S. Sebaſtian, by Sobleo.

S. Luca.

S. Luke ſitting on an ox, and looking at the virgin in glory, by Paolo Veroneſe.

S. Lucia.

S. Thomas Aquinas with angels, La Madonna del parto, God the Father, S. Anne and S. Joachim. On the ſhutters of the organ, the annunciation without, and S. Auſtin with S. Lucia within. In the chapel of S. Lucia, the altar and two ſide pictures; all by Palma il giovine.

S. Auſtin, S. Monica, S. Niccolò, &c. by Leandro Baſſano.

S. Maffeo

whole crowned with five domes. The front has five brazen gates, with hiſtorical bas-reliefs on them.

This

S. Maffeo di Murano.

Martyrdom of S. Catharine, by Padouanino.

Flight into Egypt, by Carlo Ridolfi.

S. Maria della Celeſtia.

S. Domenico between two Biſhops, by Paris Bordone.

S. Orſola, by Domenico Tintoretto.

S. Elena holding the croſs, ſupported by two Angels, and S. Benedict and S. Bernard; by Maffeo Verona.

The Aſſumption and Crucifixion, by Palma il giovine.

The ten thouſand martyrs, &c. by Andr. Vicentino.

The ſhutters of the organ—without the annunciation——within S. John the evangeliſt and S. Ludovico Biſhop; by Cav. Tinelli.

S. Maria di Conſolazione, or *della Fava.*

The Crucifixion, by Lazarini.

The Viſitation—and S. Franceſco di Sales adoring the Virgin; by Amigoni.

S. Filippo Neri at the altar, and the Virgin in glory; by Piazzetta, who is buried in this church.

S. Anne, the Virgin when a girl, and S. Joachim; by Giambatiſta Tiepolo.

S. Maria Formoſa.

A picture in three compartments; in the middle the Virgin; on one ſide S. Joachim and S. Anne, and on the other, the nativity of the Virgin; by Bartol. Vivarino.

The Aſſumption, by Tintoretto.

S. Barbara, with S. Sebaſtian and S. Antonio Abbate; and above a Pietà, with S. John Baptiſt and S. Domenico: by Palma vecchio.

The laſt ſupper, by Leandro Baſſano.

This church is remarkable for many moſaics, and a variety of curious marbles brought from Conſtantinople. The principal curioſity is—the four

The Crucifixion, by Corona.

S. Maria Giubenico.

Converſion of S. Paul—Chriſt in glory, S. Giuſtina and S. Franceſco di Paola: by Tintoretto.

The laſt ſupper, by Giulio dal Moro.

The viſitation, by Palma giovine.

Martyrdom of a Saint, by Antonio Zanchi.

The Annunciation—and, four Sibyls; by Salviati.

A Martyr, with idolatrous prieſts perſuading him to ſacrifice to idols; by Gio. Carlo Loth.

S. Maria Maggiore.

Virgin and child with a glory of Cherubims; by Gian Bellino.

S. John Baptiſt in the wilderneſs; by Tiziano.

S. Joachim turned out of the temple—the marriage of S. Joſeph—and, the adoration of the Magi; by Tintoretto.

The Aſſumption, by Paolo Veroneſe.

A ſmall picture by the ſame, of Chriſt in the garden ſupported by an angel.

The animals entering into the ark—and, the four ſeaſons: by Jacopo da Baſſano.

The Virgin in glory, with Angels and Saints below; by Bonifacio.

The Virgin and S. Joſeph, with a portrait; by Polidoro Veneziano.

Coronation of the Virgin—and, the Annunciation; by Palma giovine.

A proceſſion at Rome in time of the plague—three Virgins crowned by three Angels—miracle of a Madonna in reviving a dead biſhop; by Matteo Ponzone.

Almoſt

four antique brazen horſes, placed aloft on the outſide, facing the great ſquare: they are ſaid to be the workmanſhip of Lyſippus, and to have been

Almoſt the whole right ſide of the church is painted by Padouanino.

S. Maria Mater Domini.

S. Criſtina with a ſtone about her neck, going to be thrown into the lake of Bolſena; by Vincenzo Catena.

The finding of the croſs; by Tintoretto.

The laſt ſupper, by Palma vecchio.

The purification—and, repoſe in Egypt; by Cav. Bambini.

The nativity, by Baleſtra.

Adoration of the Magi, by Pietro Longhi.

S. Maria Nuova.

S. Jerom in the deſert, by Tiziano.

The aſſumption, by Franc. Montemezzano.

The fall of manna, by Filippo Zanimberti.

S. Maria dell' Orto.

A Madonna, by Gian. Bellino—under the organ, S. Lorenzo Giuſtiniani, &c. by Gentile Bellino 1465.

S. John Baptiſt, S. Peter, S. Paul, S. Mark, and S. Jerom; by Conegliano.

The laſt judgment—the worſhip of the golden calf; by Tintoretto.

S. Peter looking at the croſs in the air ſupported by four angels—the martyrdom of S. Chriſtopher; by the ſame, on the ſhutters of the organ.

S. Agnes praying that the ſon of the prefect may be reſtored to life, by the ſame—in the chapel of S. Agnes.

S. Laurence, Pope Gregory, and S. Lorenzo Giuſtiniani; by Palma vecchio—gone and retouched.

S. Lorenzo Giuſtiniani ſitting, S. Francis kneeling, S. Auguſtin and S. John Baptiſt; by Pordenone.

been presented by Tiridates to Nero: they were removed to Constantinople by Constantine, and remained there till the taking of that city by the French

The nativity, by Domenico Tintoretto.
The flagellation, by Matteo Ponzone.
Martyrdom of S. Laurence, by Dan. Vandyck.

S. Maria del Pianto.

The annunciation, by Cav. Liberi
Taking down from the cross, by Luca Giordano.

S. Maria della Salute.

Descent of the Holy Ghost, by Tiziano, 1541, when he was 64 years of age.
Venice praying to S. Antony of Padua—and, the annunciation; by Cav. Liberi.
Three rounds in the ceiling over the high altar, by Salviati.
Nativity of the Virgin—presentation—and assumption; by Luca Giordano.
In the sacristy. Christ, by Cordella.
S. Mark sitting above; and below, S. Sebastian, S. Rocco, and S. S. Cosmo and Damiano; by Tiziano.—And, on the ceiling, the death of Abel—the sacrifice of Abraham—and, the victory of David over Goliath; all by Tiziano.
Marriage in Cana, large, by Tintoretto.
Madonna della Salute, by Padouanino.
The Virgin and S. Antony, by Cav. Liberi.
The last supper—David's triumph—Saul throwing his spear at David—Aaron and Joshua; all by Salviati.

S. Martino.

The last supper, by Santa Croce. 1548.
S. Agnes and S. Lorenzo Giustiniani, by Segala.

S. Martino a Murano.

S. Martin giving his cloke to a poor man, by Tintoretto.

French and Venetians in the beginning of the thirteenth century.

S. Maria

Ten hiſtories of the Old Teſtament, by Lazarini.

S. Marziale.

S. Marziale, kneeling, and on the ſide S. Peter and S. Paul; by Tintoretto.

The annunciation—and under the organ, S. Mark and S. Giuſtina; by Domen. Tintoretto.

The reſurrection, by Alienſe.

The Trinity, by Bartol. Letterini.

The Virgin, S. Francis, and S. Antony; by Molinari.

The death of S. Joſeph, by Baleſtra.

God the Father, and a glory of angels—the arrival of the miraculous image of the Virgin—and, miracles of S. Marziale—ceilings; by Sebaſtiano Rizzi.

The crucifixion, by Paſſignano.

In the ſacriſty. Tobias led by the Angel, by Tiziano.

S. Mauro a Burano.

Martyrdom of S. Mauro, by Paolo Veroneſe.

I Mendicanti.

Vergine del Roſario with ſaints, by Tiarini.

S. Elena adoring the Croſs, by Guercino.

S. Michele a Murano.

The Virgin with ſaints, by Conegliano.

The reſurrection, by the ſame.

Pictures of the organ, by Campagnola.

Worſhipping of the golden calf, by Lazarini.

Another piece by him in the choir, and two in the ſacriſty.

S. Moſè.

Chriſt waſhing the Apoſtles feet—and the virgin and child; by Tintoretto.

S. Maria maggiore.
Gli Mendicanti.
Ogniſſanti.

Il

S. Elena finding the croſs, by Cav. Liberi.
A prophet looking at God the Father in glory, a ceiling, by Cav. Bambini; there is another ceiling by him in the ſacriſty.
Moſes receiving the Law on Mount Sinai—and, the crucifixion, both by Bruſaferro.
The brazen ſerpent, by Pellegrini.
The ſtoning of S. Stephen, large; and three ſmall pictures; by Santo Piatti.
Adoration of the Magi, by Giov. Diamantino.
The Virgin, S. John Baptiſt, &c. by Molinari.

S. Niccolo de' Frari.

The crucifixion, by Donato Veneziano—in the ſacriſty.
The Baptiſm of Chriſt, with the temptation in the diſtance, in the Choir; and on the ſides of the high altar two Prophets and two Sibyls in chiaroſcuro. The crucifixion, at the altar of S. John Baptiſt. Adoration of the Magi—Hiſtory of S. Niccolò—S. Francis receiving the marks—and in the angles, the four Evangeliſts. All by Paolo Veroneſe.
The laſt ſupper—Chriſt before Pilate—the flagellation; by Benedetto Caliari, brother of Paolo.
The reſurrection—Chriſt in the garden—and taken down from the croſs; by Carletto, ſon of Paolo.
Chriſt led to Calvary, by Luigi Benfatto.
Chriſt in the limbus patrum, by Palma giovine.
The crucifixion, by Cav. Bambini.
S. John Baptiſt preaching—Adam and Eve; Cain and Abel, on the ſhutters of the organ; by Paolo Fiammingo.

Ogniſſanti.

Paradiſe, at the high altar. The adoration of the Magi—the four

Il Redentore : from deſigns of Palladio.

S. Salute, or S. Maria della Salute, by Michele.

S. Sebaſtiano.

Paolo

four doctors of the church—a choir of angels—and God, ſurrounded with Cherubim: about the organ. All by Paolo Veroneſe.

The reſurrection, by Palma Giovine.

The marriage in Cana—and, Chriſt's triumphant entry into Jeruſalem, large pieces; by Andr. Vicentino.

The annunciation, twice painted here, by the ſame—and the archangel Michael.

The viſitation, by Cav. Ridolfi.

Slaughter of the Innocents, by Cav. Liberi.

The crucifixion, by Vecchia. 1648.

The ſepulchre of Chriſt with Angels, Chriſt appearing to Mary, and many other figures—inſcribed Joſeph Heintius. 1655.

S. Pantaleone.

The coronation of the Virgin, with various ſaints in Paradiſe; by Giov. and Ant. Vivarini. 1444.

S. Bernardino—and, S. Pantaleone; by Paolo Veroneſe.

Miracle of S. Pantaleone, by Palma Giovine.

A Pietà, with the Maries, Nicodemus, and boy angels, with the inſtruments of the paſſion; by Padouanino.

Miracle of the loaves and fiſhes, by Molinari.

S. Pantaleone in glory, ceiling by Fumiani.

Several pictures, by Lazarini, &c.

S. Pietro a Caſtello.

S. Peter, S. Paul, S. John the Evangeliſt, and an Angel in the air, by Paolo Veroneſe; one of his laſt performances.

God with angels, behind a figure of the Virgin; by Tizianello.

The plague of ſerpents, by Cav. Liberi.

Doge and ſenators praying, by Bellucci.

Paolo Veroneſe painted the ceiling, the ſhutters of the organ, the high altar, &c. and in the refectory,

S. Lorenzo Giuſtiniani diſtributing alms, large; by Lazarini.

The Virgin and ſouls in purgatory, by Luca Giordano.

Adoration of the Magi, by Pietro Ricchi.

S. Lorenzo Giuſtiniani in glory, the cupola of the great chapel; by Girolamo Pellegrini.

The Virgin, S. Matthew, S. Francis, and S. Elena, large; by Ruſca.

S. Pietro Martire a Murano.

The naval victory of the Venetians over the Turks, in 1571.—Above is the Virgin with ſaints preſenting the Adriatic to her.

The Virgin in glory—and below, the Pope, Emperour, a King, Doge, Cardinals, &c. S. Domenico is ſtrewing roſes: both theſe by Paolo Veroneſe.

Moſes ſtriking the rock—the marriage in Cana—Madonna del Roſario, &c. by Letterini.

The Virgin, S. Joſeph, S. Jerom, and two Cherubim; by Andrea da Milano. 1495.

S. Polo.

The laſt ſupper—the aſſumption; by Tintoretto.

Marriage of the Virgin, by Paolo Veroneſe.

Nativity—Marriage and aſſumption of the Virgin—Adoration of the Magi, &c. by Luigi Benfatto.

Converſion of S. Paul, &c. by Palma Giovine.

S. Paul preaching—baptiſm of Conſtantine; by Paolo Piazza.

Il Redentore.

The Virgin, S. Jerom and S. Francis, by Gian Bellino.—The Virgin with the infant Jeſus aſleep, and two Angels.—In the ſacriſty; by the ſame.——The Virgin, S. John, and S. Catharine, by the ſame, in the ſacriſty.

The aſcenſion—and the flagellation; by Tintoretto.

The Baptiſm of Chriſt, by Paolo Veroneſe, in the ſacriſty.

The

fectory, Chriſt at the Phariſee's houſe. He painted the ſacriſty when he was twenty-five years of age, and dying in 1588 was buried in this church, where there is his buſt.

S. Simeon

The ſame ſubject, by Benedetto and Carletto Caliari, at the ſecond altar on the right.

Reſurrection and Nativity, by Franceſco Baſſano.

The taking down from the croſs, by Palma Giovine.

The Virgin, S. Anne, S. Jerom, S. Francis, and S. Catharine; by the ſame, in the ſacriſty.

S. Francis with an angel, by Carlo Saraceni.

The Virgin preſenting Chriſt to S. Felix, with a glory of Angels; by Pietro Vecchia.

S. Rocco.

Chriſt, a ſoldier preſenting the reed, and another ſoldier, heads; by Tiziano.

S. Rocco healing the ſick—in priſon conſoled by an Angel—over theſe, the Saint healing animals, and conducted to priſon; all by Tintoretto. The pool of Bethesda—S. Rocco before the Pope, and the annunciation; by the ſame.

S. Chriſtopher and S. Martin on horſeback with other by-ſtanders; by Pordenone—this ceiling has been re-painted.

Chriſt driving the buyers and ſellers out of the Temple—and on the ceiling, S. Rocco giving alms; by Fumiani.

The finding of the croſs—and, a miracle of S. Franceſco di Paola; by Rizzi.

S. Antony of Padua healing a young man, by Treviſani.

S. Salvatore.

Chriſt with the diſciples at Emmaus, with a portrait; by Gian Bellino.

The transfiguration, and annunciation; by Tiziano.

Shutters of the organ, by Franceſco Vecellio.

The

S. Simeon grande.

S. Sofia.

I Tolentini :

The Virgin, S. Antonio Abbate, S. John Baptiſt and S. Francis; by Palma Giovine.

S. Sebaſtiano.

S. Niccolo with an angel, by Tiziano.

The Virgin, S. Jerom, and S. Carlo; by Palma Giovine, &c.

And in the ſacriſty. The plague of ſerpents, by Tintoretto.

I Serviti.

Dead Chriſt with the Maries, by Rocco Marconi.

Chriſt with the Apoſtles, by Bonifacio.

Adam and Eve, David and Solomon, on the ſhutters of the organ; by Tizianello.

The Virgin, S. John the Evangeliſt, S. Catharine and a Servite; by Polidoro Veneziano.

S. Onofrio, S. James, and S. Tiziano; by Corona.

The nativity, by Baldaſſare d' Anna.

Slaughter of the Innocents, by Lazarini.

Dead Chriſt, the Maries, and an Angel; by Salviati.

The battle of Conſtantine againſt Maxentius, by Calimberg, &c.

S. Severo.

The viſitation—and, the flagellation; by Catena.

The crucifixion, by Tintoretto.

S. Silveſtro.

S. Thomas, biſhop, with S. John Baptiſt and S. Francis, by Santa Croce. 1520.

Baptiſm of Chriſt—and, Chriſt in the garden; by Tintoretto.

Adoration of the Magi, by Paolo Veroneſe.

The laſt ſupper, by Palma Vecchio.

S. Elena with the croſs, S. Silveſter and the Emperour Conſtantine; by Damiano Mazza.

The nativity, by Carlo Loth.

The

I Tolentini: from deſigns of Sanſovino's; eſteemed a fine building; and the portico good.

S. Trovaſo,

The Pope conveyed to Heaven, a large ceiling, by Louis Dorigny.

S. Simeone Profeta.

The reſurrection, by Domenico Tintoretto.

The preſentation, by Palma Giovine.

S. Soffia.

The laſt ſupper, by Paolo Veroneſe.

Marriage of the Virgin, by Domen. Tintoretto.

Chriſt preaching, by Leandro Baſſano.

Adoration of the ſhepherds—and, birth of S. John Baptiſt; by the ſame.

The annunciation, by Palma Giovine.

Lo Spedaletto a S. S. Giov. e Paolo.

God, and the Son crowning the Virgin; by Damiano Mazza.

The Virgin, S. John Baptiſt, S. James, and S. Francis; by Ermanno Stroifi.

S. Jerom and other ſaints, by Cav. Celeſti.

Dead Chriſt, by Carlo Loth.

Spirito Santo.

Adoration of the Magi, by Tintoretto.

Striking of the rock, large, by Bellucci.

Death of S. Joſeph—Abraham and the three Angels—deſcent of the Holy Ghoſt, &c. by Cav. Bambini.

Virgin, S. Joſeph, and S. Antony of Padua; by Luca Giordano.

Adoration of the Magi, by Gio. Carlo Loth.

S. Stefano Prete.

The aſſumption of the Virgin, by Tintoretto.

Birth—and, marriage of the Virgin—and, fall of manna; by Girolamo Pilotto.

Death

S. Trovaſo, or S. S. Gervaſo e Protaſo.

S. Zaccaria.

Le Zitelle, by Palladio.

The

Death of S. Joſeph, by Lazarini.

S. Vitale.

The Virgin, S. Vitale and other ſaints, by Carpaccio. 1514.

The reſurrection and aſcenſion—over the door of the Sacriſty, the annunciation, by Alienſe.

Chriſt in the garden, by Mariotti.

The conception, by Rizzi.

S. Joſeph and S. Francis di Paola, by Pellegrini.

S. Sebaſtian and S. Rocco, by Treviſani.

The Angel Raphael and ſaints, by Piazzetta.

L' Umilta.

Chriſt taken down from the croſs, by Tintoretto.

The ceiling, by Paolo Veroneſe.

S. Peter and S. Paul, by Jacopo da Baſſano.

S. Zaccheria.

The Virgin ſitting, and S. Peter, Jerom, Catharine and Agatha ſtanding below; by Gian Bellino.

The circumciſion, by the ſame.

S. Zaccheria conveyed to Heaven by angels—Virgin and ſaints —the pictures of the organ—the flagellation—crowning with thorns—burial and reſurrection of Chriſt, at the high altar; all by Palma giovine.

Marriage of the Virgin—and preſentation, &c. by Alienſe.

The Pope, Emperour and Doge receiving the body of a Saint —and, the viſitation of the Pope to the monaſtery, by Cav. Celeſti.

The purification, by Calvetti.

Two large hiſtories of the Church, by Fumiani.

Adoration of the Magi, by Cav. Bambini.

The

The *Scuole*, belonging to the Confraternities, and anſwering to the halls of our Companies in London, are decorated with ſome of the fineſt paintings in Venice *.

Scuola

The nativity, by Baleſtra.
The viſitation, by Angelo Treviſani.
Chriſt, S. John Baptiſt, S. Zacheria, and S. S. Coſmo and Damiano healing a ſick man, by Gius. Salviati.
In the Sacriſty. The Virgin, S. Joſeph, S. Jerom, S. Francis, S. Juſtina, and S. John Baptiſt young on a pedeſtal: by Paolo Veroneſe.

Le Zitelle alla Giudecca.

The preſentation in the temple, by Franceſco Baſſano.
Chriſt in the garden, by Palma giovine.
The Virgin, S. Francis and a Senator: by Alienſe.

* SCUOLE.

Scuola della Caritá.

The Virgin ſitting, with four boys ſupporting the canopy—on the ſide of the altar the four doctors of the church; an ancient picture by Jacobello del Fiore.
Preſentation of the Virgin, by Tiziano.
Chriſt led to Calvary—and, among the doctors: by Fumiani.
The conception, by Segala.
Nativity of the Virgin—annunciation—circumciſion of Chriſt, —by Lazarini.
Nativity of Chriſt—and, taking down from the croſs, by Baleſtra.
Slaughter of the Innocents, by Sebaſt. Rizzi.
The aſſumption, by Treviſani.

S. Giovanni Evangeliſta.

A ceiling by Tiziano.

The

Scuola della Carità is full of pictures: one of the preſentation in the temple, by Tiziano, is much eſteemed.

Scuola

The transfiguration and other pictures, by Domenico Tintoretto.

Four pieces of viſions in the Revelations, by Palma giovine.

Several ancient pictures by Carpaccio, Lazero Sebaſtiani, Giov. Manſueti, Gentile Bellino, and Diana.

S. Marco, a S. S. Giov. e Paolo.

Beſides ſeveral ancient pictures by Manſueti, Gentile Bellino, and Vittore Belliniano 1526. There is a fine ſtorm raiſed by demons, and laid by a miracle of S. Mark, by Giorgione.

A miracle of S. Mark, large, by Tintoretto. And three others by him.

A boatman preſenting the Doge a ring given him by S. Mark to aſſuage a ſtorm, by Paris Bordone.

S. Mark appearing to a great number of perſons, among which are many portraits, by Domenico Tintoretto.

De' Mercanti.

The Virgin and S. Chriſtopher—Nativity of the Virgin: both by Tintoretto.

The Annunciation, by Paolo Veroneſe.

The actions of S. Chriſtopher—Chriſt's paſſion, on the ceiling, below ſtairs. Above, the adoration of the magi—the appearance of the angel to the ſhepherds—and to Joſeph—flight into Egypt, and the Virgin going to the temple: the ceiling painted with hiſtories out of the old Teſtament—in the inner room, or albergo, the aſſumption, and on the ceiling the coronation of the Virgin: all by Domenico Tintoretto.

The nativity of the Virgin, by Benedetto Caliari.

Preſentation of Chriſt in the temple, by Palma giovine.

The

Scuola de' Mercanti is almoſt all painted by Domenico Tintoretto and Alienſe. In the Albergo is the preſentation of Chriſt, by Palma; the birth of the Virgin, by Benedetto Veroneſe, brother of Paolo: the virgin with S. Chriſtopher, and the birth of the virgin; both by Jacopo Tintoretto.

Scuola grande della Miſericordia. The Albergo by Tintoretto.

Scuola di S. Orſola. Painted by Vittore Carpaccio, with the hiſtory of this Britiſh Saint, in nine pieces.

The actions of S. Chriſtopher in three pictures, by Alienſe. Above are five pictures by him, and figures of the Evangeliſts on the ceiling.

Della Miſericordia.

The Virgin covering ſome monks with her mantle, by Paolo Veroneſe, reſtored by Padouanino.

The pictures of the Albergo are by Domenico Tintoretto.

Slaughter of the Innocents, by Zanchi.

Flight into Egypt, &c. by Lazarini.

Lodging pilgrims, one of the works of charity, by Bambini.

Moſes ſtriking the rock, by Pellegrini.

The plague of ſerpents, and another, by Ambrogio Bono.

Cloathing the naked, another of the works of charity, by Paolo Pagano.

Di S. Rocco.

Chriſt dragged by the executioner; by Tiziano.

Almoſt the whole of this School is painted by Tintoretto, and ſome of his beſt performances are here.

The peſtilence of 1630, by Antonio Zanchi.

The deſtroying angel ſheathing his ſword, at the interceſſion of the Virgin and Saints, by Pietro Negri.

Scuolo

Scuolo di S. Rocco. The whole painted by Tintoretto. The moſt capital piece is a large crucifixion, in the Albergo: in the ceiling of this room is the trial piece, which gained Tintoretto this work from his competitors. On S. Rocco's day, the Signory goes in proceſſion to that Saint's church: and the painters of the preſent Venetian ſchool exhibit their performances in the Scuola.

There are other Schools which deſerve attention —as, Scuola di S. Fantino, di S. Marco, &c.

The *Palace of S. Mark*, or the Ducal Palace, is very ſpacious. Beſides the apartments of the Doge, there are alſo halls and chambers for the Senate, and all the different Councils and Tribunals. The principal entrance is by the giant's ſtaircaſe, ſo called from the coloſſal ſtatues of Mars and Neptune placed at the top, and intended to repreſent the naval and military power of the ſtate; they are of marble, and the work of Sanſovino. Under the portico, to which you aſcend by this ſtaircaſe, are the lions mouths, placed to receive letters, informations of treaſonable practices, and accuſations of magiſtrates for abuſes in office. From the palace is a covered bridge of communication with the ſtate priſon, on the other ſide of the canal. Priſoners paſs to and from the courts over this bridge, and hence it is named *ponte dei ſoſpiri.* Within the palace is a little Arſenal which communicates with the hall of the great council: here

it

it is ſaid a great number of muſquets are kept ready charged, that the nobles may arm themſelves in caſe of a ſudden emergency. This palace is adorned with a profuſion of noble pictures by Paolo Veroneſe, Tintoretto, and the other celebrated maſters of the Venetian ſchool *.

The

* Palazzo Ducale.

Juſtice, and the Angels Michael and Gabriel, by Jacobello del Fiore, 1421 — in *Magiſtrato del proprio.*

S. Mark ſitting, and on the ſides S. Andrew and [illegible] ſhop—alſo Juſtice and Temperance, by Conegliano. — *Camera del' Armamento.*

S. Mark ſitting—Juſtice, S. Francis, S. Domenico, and the archangel Michael; by Bened. Diana.—*Magiſtrato della Milizia da mare.*

Chriſt at table with the two diſciples at Emmaus, by Tiziano—in a room near the *Cappella del Collegio:* in the ſame room, the Virgin and S. Joſeph, by Paris Bordone — Pharaoh drowned in the Red Sea—and, Chriſt in the limbus patrum—of the ſchool of Tiziano—the reſurrection, by Tintoretto.

Four philoſophers, by Tintoretto, and two by Paolo Veroneſe—in a room behind that called *dello Scudo.*

Portrait of Henry III. king of France, by Tintoretto, in a little room leading to *Sala de' Banchetti.*

Ceilings, in *Magiſtrato del Biade* and *delle legne*, by Paolo Veroneſe.

The circumciſion—Chriſt led to Calvary—and, appearing to the Magdalene; by Franceſco Baſſano.—*Stanza degli Ecc. Capi dell' Eccelſo Conſiglio de' Dieci.*

Virgin and child, by Leandro Baſſano—*Magiſtrato della Petizione.*

The lower gallery, or portico, under the palace, is called the *Broglio*. In this the noble Venetians walk and converſe: it is only here, and at council, that they have opportunities of meeting; for they ſeldom

Chriſt appearing to Mary Magdalene——the judgment of Solomon—and the baptiſm of Chriſt; by Andrea Vicentino. *Magiſtrato della Beſtemia.*

Ecce Homo, by Albert Durer.—*Stanza dell' Eccelſo Tribunale.*

Anticollegio.

Mercury and the Graces—Pallas driving away Mars; Bacchus, and Ariadne—the Cyclops; by Tintoretto.

The ceiling, and in the corner on the left hand of the entrance, Europa, carried off by the bull! Paolo Veroneſe.

The return of Jacob, by Jacopo Baſſano.

Avogaria.

Dead Chriſt, Virgin and Saints; by Gian Bellino, 1472.

The reſurrection, with angels, the women and five portraits; by Tintoretto.

Collegio.

The Doge Mocenigo worſhipping Chriſt, with ſaints and two portraits—The virgin under a canopy, with ſaints and the Doge Da Ponte——Marriage of S. Catharine, with the Doge Donato, S. Mark, S. Francis, prudence and temperance——Virgin, ſaints, and the Doge Andrea Gritti; all by Tintoretto.

Over the Ducal ſeat, the Doge Sebaſtiano Veniero, general at the battle of S. Giuſtina againſt the Turks in 1571. He is on his knees before Chriſt in a glory of angels: Near him are S. Giuſtina, Faith and Venice. On the ſides are S. Sebaſtian and S. Giuſtina in chiaroſcuro. The ceiling, &c. are alſo by Paolo Veroneſe.

Venice

ſeldom viſit openly, or in a family way, at each other's houſes; and ſecret meetings would give umbrage to the ſtate inquiſitors: they chooſe therefore to tranſact their buſineſs on this public walk.

People

Venice in the clouds, and a ſtatue in chiaroſcuro by Carletto Caliari, his ſon.

Quarantia Criminale.

Symbols of the authority of this council, by Domenico Tintoretto.

The Virgin, with Righteouſneſs and Peace on one ſide, and on the other Righteouſneſs in heaven, and Truth on earth; by Palma giovine.

Quarantia Civil-Vecchia.

God and the Virgin——Venice ſitting below, and Mercury on one ſide, conducting ſome priſoners; by Pietro Malombra.

Sàla dell' Auditor Nuovo.

Different Virtues, by the ſame.

Sale del Conſiglio de' Dieci.

A ceiling by Tintoretto.—Ceilings by Paolo Veroneſe.

The Virgin, S. John Baptiſt, &c. by Palma vecchio.

Pope Clement VII. and the Emperour Charles V. concluding the peace of Italy, at Bologna; by Marco Vecellio.

Ceilings, by Zelotti, &c.

Adoration of the Magi, by Alienſe.

Chriſt dead, ſupported by Angels; by Antonella da Meſſina.

S. Jerom, and other ſaints——the crucifixion of a male and female ſaint; by Boſch.

Virgin, and child playing with a lamb; by Raffaelle.

Virgin, half figure, and child; by Gian Bellino.

The circumciſion—going to Calvary—and, appearance to the Magdalene; by Franceſco Baſſano.

People of inferior rank ſeldom ſtay on the Broglio for any length of time, when the nobility are there.

The

The Doge Ziani meeting Pope Alexander III. by Leandro Baſſano.

Sala del Gran Conſiglio.

The ceiling and ſides of the room, repreſenting actions of the Republic and Paradiſe; by Tintoretto.

The ceiling over the Ducal throne, and two octagons on the ſide; by Paolo Veroneſe.

Oppoſite to the throne, the return of the Doge Andrea Contarini after a victory over the Genoeſe; by the ſame.

The naval victory over Otho, ſon of the Emperour Frederick—the ſecond taking of Conſtantinople—the taking of Zara; by Domenico Tintoretto.

The Doge acknowledging Pope Alexander III.—and, the Pope and Doge in conference about ſending Ambaſſadors to the Emperour Frederick; by Benedetto and Carletto Caliari.

Some hiſtories of Venice, by Franceſco Baſſano.

The Pope giving the Doge and the Republic a taper, by Leandro Baſſano.

Five pictures, and part of the ceiling; by Palma giovine.

Four hiſtories, by Vicentino.

Baldwin, Earl of Flanders, crowned Emperour of Conſtantinople, and ſome chiaroſcuros in the ceiling; by Alienſe.

Sala delle Quattro Porte.

The Doge Antonio Grimani armed and on his knees, his attendants on one ſide, and S. Mark on the other; by Tiziano.

The ceiling is by Tintoretto.

The Doge giving audience to Perſian Ambaſſadors, by Carletto Caliari.

King Henry III. of France, received by the Doge and Patriarch; by Andr. Vicentino.

The

The treaſury of S. Mark is very rich in jewels and relics: to have leave to ſee it, you muſt apply to one of the Procurators of S. Mark.

The

The Doge Marino Grimani kneeling before the Virgin, and ſaints with an angel—the battle of Verona; by Giov. Contarino.

Sala vecchia del Pregadi.

The Virgin—and below, the Doge Pietro Loredano; in the back ground the Piazza di S. Marco—Dead Chriſt with many ſaints—the great compartment of the ceiling; all by Tintoretto.

S. Lorenzo Giuſtiniani and other figures between the windows—and parts of the ceiling; by Marco Vecellio.

Four hiſtories, by Palma giovine.

Sala dello Scrotinio.

The battle of Zara, by Tintoretto.

The victory obtained by Giov. and Ranieri Polani over Roger, King of Sicily—and, two Virtues on the ceiling; by Marco Vecellio.

In a compartment of the ceiling, the Genoeſe routed by the Venetians at Soria, by Montemezzano. Fr. Baſſano, Giulio del Moro and Andr. Vicentino, painted in this ceiling.

The laſt Judgment, by Palma giovine.

Six pictures of the Venetian hiſtory, by Andrea Vicentino.

The Caliph of Egypt flying from the army of the Venetians, by Peranda.

The taking of Tyre—and part of the ceiling; by Alienſe.

The victory over the Turks in the Dardanelles, in 1656, by Cav. Liberi.

The triumph of the Doge Franceſco Moroſini, by Lazarini.

Scala del Collegio.

Figures and groteſques, by Batiſta Franco.

The old *Procuratie* is built of black marble; and the new, of the *pietra dura* from Iſtria. Sanſovino and Scamozzi are the architects of the latter. The Library of S. Mark, and the Priſons, are by Sanſovino.

The

Scala interna.

A large figure of S. Chriſtopher, freſco, by Tiziano.

Scala coperta.

Virgin with Chriſt, and two angels, freſco, by the ſame.

The reſurrection, by his brother Franceſco.

Libreria Pubblica.

The Virgin and Santa Roſana, by Giorgione.

Three ceilings, by Paolo Veroneſe—women playing on muſical inſtruments, in company with Cupid—Geometry and Arithmetic—and, Honour, before whom are Philoſophers, Hiſtorians, and Poets, with wreaths of laurel and flowers; by Paolo Veroneſe.

Three ceilings at the end of the great room, by Schiavone.

Three other compartments, by Batiſta Franco—Diana and Acteon, and ſymbolical ſubjects.

Three others, by Zelotti, Salviati, &c.

Prete Genoveſe, painted ſculpture, with its attributes in one compartment.

In the Antiſala is a woman crowned with laurel, a book open in her hand, and a boy at her feet; by Tiziano.

Procuratia di Supra.

The Virgin ſitting among Angels, S. Mark and S. Theodore; by Catena.

Portrait of the Procurator Antonio Cappello, by Tiziano.

Dead Chriſt, the Maries, and S. John; by Tintoretto.

Portraits of Paolo Contarini, 1594—Andrea Lion, and other Procurators; by Domenico Tintoretto.

The

The Palaces of the nobility at Venice are in an elegant ſtyle of architecture: the fronts are enriched with columns to each ſtory; the orders conſequently are ſmall, but then each ſtory is ſupported in a diſtinct and natural manner. Palazzo Tiepolo and Balbi are by Palladio: palazzo Cornaro and Delfino, are by Sanſovino: Peſaro and Rezzonico, by Baltaſar Longhena. Palazzo Grimani and Cornaro à S. Paolo are by San Michele. The palaces in general are furniſhed with velvet

The prodigal ſon, by Parraſio Michele.
The Virgin, S. John Baptiſt, S. Mark, and two boys; by Batiſta del Moro.
Portrait of the Procurator Franc. Moroſini, by Cav. Tinelli.

Procuratia di Ultra.

The virgin ſitting, S. Peter and S. Mark, with portraits of ſeveral Procurators on their knees; by Gian Bellino.

Procuratia di Citra.

Ecce Homo, by Gian Bellino; with two Angels, by Tintoretto.
Portraits, by Dom. Tintoretto.
On the ſtair-caſe. Figures and groteſques, by Batiſta Franco.

A full account of this ſuperb collection may be ſeen in Cochin, &c. A commodious portable catalogue is to be had at Venice, entitled, *Deſcrizione di tutte le publiche Pitture della Città di Venezia di Marco Boſchini. Venezia* 1733. There is alſo a copious and accurate hiſtory of the Venetian Painters, and their public works at Venice, by Zanetti, in his book *della Pittura Veneziana.* 1771, octavo.——The pictures ſuffer from the damp ſaline air; which is particularly to be lamented, ſince brilliancy of colouring is the firſt merit of the Venetian ſchool.

and damaſk, fringed or laced with gold: the floors are of plaſter, coloured in imitation of marble: the doors, architraves, ſurbaſes, &c. are elegantly painted with pale tints for the ground, ornamented with various devices, feſtoons, fruits, &c. They alſo paint in freſco on the walls with much facility and taſte. There are ſome good pictures in the palaces, but no ſuch collections as we ſee at Rome and Genoa.

In Palazzo Barbarigo is a room of pictures by Bonifaccio: another of pieces by various maſters, of which there is an exact catalogue in the room; a third of pictures by Tiziano, who lived four years in the houſe: and from him this palace is called *Scuola di Tiziano* *.

In *Palazzo Farſetti* is a great collection of caſts from the beſt antique ſtatues at Rome, Florence,

* The ſubjects are—
A ſatyr and nymph.
Prometheus chained to the rock.
Tobit and the Angel.
Chriſt with the globe.
Venus and Adonis.
The virgin, Chriſt, and Mary Magdalene.
Chriſt bearing his croſs.
Portrait of Agoſtino Barbarigo, dated 1486.
There is alſo a room of portraits, by Tiziano, of perſons famous in his time.
The pictures are in bad condition, and much ſpoiled; they have not however been meddled with or retouched.

&c.

&c. In the gallery are four large pictures by Luca Giordano.—In the apartments. Herodias carrying S. John's head; and portraits of a father, mother, and child, by Tiziano. The virgin, Chriſt, and Joſeph, by Andrea del Sarto.—The ſatyr with peaſants that blow hot and cold, by Jordaens. S. Francis, by Prete Genoveſe.—An old woman, by Feraboſco. A fine portrait, and the death of Lucretia, by Rembrandt.—A fair, by Giacomo Baſſano.

Palazzo Piſani. Chriſt driving the money-changers out of the temple: by Paolo Veroneſe. Old Palma's portrait; by himſelf. Pictures over the doors of Fame, Force, Peace, &c. by Cav. Liberi. The crucifixion, by Tintoretto. King Charles I. and his Queen, full lengths, by Vandyck. The virgin, Chriſt, and two ſaints; by Lucas van Leyden—and many indifferent pictures.

In *Palazzo Piſani Moreta* is the famous picture of Alexander, with the family of Darius; by Paolo Veroneſe: and ſome others mentioned by Cochin.

Palazzo Labbia has ſome pictures by Luca Giordano and others. *Palazzo Sagredo* has a conſiderable cabinet, of which the particulars may be found in Cochin: and there are ſome, but few of diſtinguiſhed merit, in *Palazzo Moroſini.*

One of the ſingularities of this ſingular city is its *Conſervatories*, muſical ſchools or academies, for inſtructing young women in muſic: of theſe there

are

are four, the *Ospedale della Pietà*, the *Mendicanti*, the *Incurabili*, and the *Ospidaletto à S. Giovanni e Paolo*. At each of these, Oratorios, and other pieces of sacred music, are performed every saturday and sunday evening, and on other festivals. All the parts, both vocal and instrumental, are supported by the young women, in a superior style.

The *Piazza di S. Marco* is the only open area in Venice large enough for a considerable number of people to assemble in, and walk about at their ease. At the opening next the lagunes stand two lofty granite pillars, between which criminals condemned to suffer death publicly are executed. A few paces from the church of S. Mark are three tall poles, on which flags are displayed on days of public rejoicing: these are in memory of the three kingdoms of Cyprus, Candia, and Negropont, which once belonged to the Republic; and the three crowns are still kept in the Ducal Palace. At the foot of the tower of S. Mark is a small neat building, called the *Loggietta*, where the Procurators of S. Mark constantly attend to do business.

This being the only place of public resort, there is a great variety of objects assembled in it. In the evening it is crowded with all sorts of people, and in fine weather numbers pass the greatest part of the night there. When the square is illuminated, and the shops in the adjacent streets are lighted up, the whole has a brilliant effect; and

as

as it is the cuſtom for the ladies as well as the gentlemen to frequent the caſſinos and coffee-houſes, S. Mark's place anſwers all the purpoſes of Ranelagh and Vauxhall to the inhabitants.

The nobles and wealthy people ſometimes prefer little apartments of their own, neatly fitted up, but without magnificence, where they may receive a few friends in a more eaſy manner than they could do at their palaces. Theſe are their *Caſſinos*; where, inſtead of going home to a formal ſupper, and returning to this place of general reſort, they order refreſhments, and amuſe themſelves with cards. That theſe Caſſinos may be occaſionally uſed for the purpoſes of intrigue, is not improbable; but that this is the general purpoſe for which they are frequented, is certainly falſe.

There are no leſs than ſeven *Theatres* at Venice; two of theſe are commonly appropriated to the ſerious opera, two to comic operas, and the other three to plays; but they are all open only during the Carnival, which begins on S. Stephen, and continues till Lent; and then they are all full every night. In autumn the houſes are open for the comic opera and plays: and at the Aſcenſion there is a ſerious opera. A trifle is paid at the door for admittance; this entitles a perſon to go into the pit, where he may look about, and determine what part of the houſe he will ſit in. There are rows of chairs towards the front, the ſeats of which fold back,

back, and are locked; they who chooſe to take them, pay a little more to the door-keeper for unlocking the ſeat*. Very decent people occupy theſe chairs; but the back part of the pit is filled with ſervants and gondoliers. The nobility and better ſort of citizens hire boxes by the year; and there is always a ſufficient number for ſtrangers. The price varies according to the ſeaſon and the run of the piece.

It is the cuſtom to go maſked during the carnival, in autumn, and at the Aſcenſion: with a maſk and a ſilk cloak, a man is then ſufficiently dreſſed for any aſſembly in Venice. Maſks in character are uſed only three or four weeks before Lent.

The ARSENAL is on an iſland, about three miles in compaſs. Here are docks for the gallies and men of war, and repoſitories for all ſorts of military and naval ſtores. Here alſo they build their men of war under cover; caſt cannon; make cables, ſails, anchors, &c. The arms are arranged in the armories, as in other arſenals.

The *Bucentoro*, or ſtate galley of the republic is laid up here. It never goes out, but when it car-

* In the playhouſes ten ſoldi at going in, and five more for a ſeat.

At the comic opera forty or fifty ſoldi; and twenty more for a ſeat.

At the ſerious opera eighty ſoldi at entrance, and as much more for a ſeat.

ries

ries the Doge to the eſpouſals of the Adriatic. It is loaded with ornaments, gilding, and ſculpture; and is a heavy broad-bottomed veſſel, that draws little water, and might eaſily overſet in a gale of wind. Of this however there is little danger; for not only the patriarch pours ſome holy water into the ſea, as ſoon as the veſſel is afloat; but the admiral has a diſcretionary power of poſtponing the marriage ceremony when the ſea ſhows any ſigns of being boiſterous.

When the weather however is favourable, the ceremony of the eſpouſals is performed on Aſcenſion-day. The ſolemnity is announced in the morning by the ringing of bells, and the firing of cannon. About noon the Doge, with the Pope's nuncio and the Patriarch on each ſide of him, and attended by a numerous party of the Senate and Clergy, goes on board; the veſſel is rowed a little way into the ſea, accompanied by the ſplendid yachts of the foreign ambaſſadors, the gondolas of the Venetian nobility, and an incredible number of ſmall veſſels of every kind, many of them covered with canopies of ſilk or rich ſtuffs, with the gondoliers in ſumptuous liveries. A band of muſic plays, while the Bucentoro, and its train, ſlowly move towards the Lido. The Doge drops a ring into the ſea, pronouncing theſe words—*deſponſamus te mare in ſignum veri perpetuique dominii.* He then returns in the ſame ſtate, inviting thoſe who accompany him in the galley to dinner. The day

following, the Fair begins at S. Mark's place, which lafts ten days.

One of the great fingularities of Venice is its *Gondolas*, or long narrow boats, which have a room in the middle, fix feet by four, covered with black cloth, and with fliding windows. Two perfons fit very commodioufly at the end, and two others may fit on each fide. They are rowed either by one or two gondoliers ftanding. Thefe gondolas are the only carriages at Venice, and there are ftands of them every where, as there are of hackney-coaches at London, and *fiacres* at Paris. The gondoliers are robuft, good-humoured, and lively; pique themfelves upon the quickneſs of their repartees, and are efteemed for their fidelity and attachment.

In fine weather, they frequently challenge one another to a conteft: they put up a little flag or a bough for a prize, which they difplay the greateft ardour to obtain. If any perfon of conſequence, or a ftranger, fhow any defire to fee the conteft, arrangements are made for a more orderly courfe, and the city is amufed with a *Regata*.

But on particular occafions, a grand *Regata* is fometimes exhibited, under the direction, and at the expence of government. On thefe public occafions, the competitors are chofen from families of the firft reputation among the gondoliers. When the day arrives, their relations encourage them, by calling to mind the triumphs of their families; the women prefent the oar; and religion has

has its ſhare in the preparations. The courſe is about four miles, along the great canal, and back again. The prizes are four, marked by flags of different colours. The great canal, upon theſe occaſions, is covered with barges, boats, and gondolas; and on each ſide are placed bands of muſic *.

One of the principal *Manufactories* at Venice is that of glaſs, on the iſland of Murano. They blow large mirrors, and make abundance of trinkets *(margaritine)*, and flowers to decorate luſtres, and for noſegays to adorn the churches. They export little now but to the Levant.

Printing alſo ſtill makes one of the chief branches of trade. Few countries make better velvets or ſilk ſtockings. The wax brought from Dalmatia, Greece, and all the Levant, employs ſeveral manufactories. Jewellery forms a conſiderable branch of foreign commerce. Drugs are imported from the Levant, and are eſteemed excellent: their Theriaca is in great reputation. Their maraſquin, or cherry water, and their liqueurs, are famous. Though they have nothing within themſelves, yet no city is better furniſhed with the neceſſaries and luxuries of life from the Paduan and Poleſin.

* A regata of this kind was given in honour of the Grand Duke of Ruſſia; and in 1784 there were two, one for the King of Sweden, and a ſecond for the Archduke Ferdinand of Auſtria and his Conſort. The Counteſs of Roſenberg has given an elegant account of this ſpectacle more at large.

SECTION XIII.

Journey to Vicenza, Verona, Mantua, Breſcia, and Bergamo.

If you did not take the route of Venice from Milan, you will now go to Vicenza; in order to which you will either croſs the Lagunes to Fuſina, and take the poſt; or hire a Burchiello to return up the Brenta to Padua. From thence to Vicenza is a journey of eighteen italian miles, or about four hours. The road is indifferent, the country flat, and well cultivated; the crops, corn, mayz, and graſs. The wine of the Vicentine is good.

Vicenza is charmingly ſituated between two mountains on a large plain: though but four miles round, it contains between thirty and forty thouſand ſouls. It is the native place of Palladio; and the beſt works of this celebrated architect make the great ornament of the city.

Teatro Olympico is one of the fineſt ſpecimens of modern architecture: it was begun early in 1588, the very year that Palladio died. The houſe in which the architect himſelf lived was built by him, and is no leſs modeſt than elegant. *Palazzo della ragione*, or the town-hall, is by the ſame great hand:

hand: in the *ſala di conſiglio*, over the door, is a picture of the virgin, with the infant Jeſus, S. Joſeph, two magiſtrates, Gio. Moro, and Silvan Cappello, on their knees, and other figures, a ſtrange compoſition, but good picture, by Giacomo Baſſano. 1572.

Palazzo Prefettizio—De' Conti Chiericati—Barbarano—Orazio Porto—Conti Tiene—Conti Valmarana—Sig. Girolamo Franceſchini; are all certainly by Palladio.

In the environs, Marcheſe Capra's famous *rotonda*, copied by Lord Burlington at Chiſwick, is by Palladio. In the gardens of Conte Valmarana, which are much admired, there is a pretty *loggia*, which paſſes for Palladio's: and the ſtaircaſe of *la Madonna del Monte*, with the triumphal arch before it, are ſaid to be by the ſame architect.

The eaſt front of *Palazzo Pretorio* is by Scamozzi: as is alſo the Nievi palace, and that of the Conti Triſſini on the Corſo.

Vicenza, though of no extraordinary extent, has above ſixty churches, convents, and hoſpitals. In the church of *la Corona*, is the adoration of the Magi, by Paolo Veroneſe: S. Antonio giving alms, by Leandro Baſſano: and the baptiſm of Chriſt, by Giov. Bellino.

In the refectory of *la Madonna del monte*, S. Gregory, with Chriſt at ſupper as a pilgrim, and other figures; a large picture, by Paolo Veroneſe.

S. Bartolommeo. Dead Chriſt, the virgin, S. John, and Magdalene; by Buonconſiglio. Adoration of the Magi, &c. by Marcello Figolino.

S. Biagio. Flagellation of Chriſt; by Guercino.

Corpus Domini. The taking down from the croſs; by Gio. Battiſta Zilotti.

S. Croce. The ſame ſubject, by Giacomo Baſſano.—In the ſacriſty, Chriſt dead in the arms of the Father, &c. by Paolo Veroneſe.

S. Michele. S. Auguſtine in the air, and ſeveral perſons healed by him of the plague, below; by Tintoretto.

S. Rocco. S. Roch healing the plague; by Giacomo Baſſano. Pool of Bethesda; by Antonio Faſolo *.

A naturaliſt will viſit the *Grotta de' Cavoli*; the mineral waters of *Recoaro*; the tepid waters of *S. Pancrazio di Barbarano*; the hills of *Bretto*; and the mountains to the north of the city, in which are abundance of ſhells, petrifactions, &c.

In the volcanic mountains near Vicenza, are nodules of chalcedony, from the ſize of a pea to the diameter of an inch, bedded in the lava: they are commonly hollow; and that hollow ſometimes has water in it; they are then called *enhydri*.

Dr. Antonio Turra, a phyſician of Vicenza, is an able naturaliſt. He has a fine collection of

* See Deſcrizione delle Architetture, Pitture e Scolture di Vicenza. 1779, 8vo, with plates of the buildings.

foſſils

foſſils found in the Vicentine calcareous mountains: a good cabinet of inſects; and a conſiderable *hortus ſiccus*. He is perpetual ſecretary of the *Academia d' Agricultura*, and has almoſt completed a *Flora Italica*.

From Vicenza to Verona the road is good; the country pleaſant; the crops——corn, mayz, clover, lucerne, graſs, hemp. On the right hand, at ſome diſtance, are the Alps, which ſeparate Italy from Germany; or the Vicentine and Veroneſe hills: on the left, a flat, rich, cultivated country, extending to the Apennines beyond Bologna. Theſe Vicentine and Veroneſe hills are calcareous, furniſhing fine red, yellow, and variegated marbles; and have been ſhattered by violent volcanos.

Among the volcanic curioſities in the Veroneſe, *Bolca* and *Ronca* are moſt worthy of notice. *Bolca* is a miſerable village, 20 miles from Verona, which would never be viſited were it not for the famous mountain that produces the petrified fiſh and plants. The fiſh are found in a calcareous ſhivery ſtone, called *laſta* or *laſtara*, and are well preſerved; their bones, and frequently their ſcales, being entire: there are alſo crabs, large oyſter ſhells, bones of exotic animals; leaves of fern, and other foreign plants. There are few ſpots more romantic than *Ronca*; and the whole bears evident marks of a volcano: it is ſingular in having a quantity of marine ſhells mixed with the lava.

There is nothing more remarkable in the Veroneſe than the apparent barrenneſs of the country, and the aſtoniſhing number of mulberries it produces. They grow rice in the vallies that are unfit for paſturage or corn.

VERONA is pleaſantly ſituated, and the neighbourhood of the mountains conſtantly refreſhes it in ſummer with a cool evening breeze. The ſociety is good, and they have a taſte for literature. The women are well ſhaped, and have a freſh complexion.

The river Adige divides the city almoſt equally; and the two ſides are connected by four good ſtone bridges. The beſt ſtreet is, as uſual, called the *Corſo*; and the largeſt area is *la Piazza d' Arm*, where the two fairs are held, in ſpring and autumn. The number of inhabitants is ſuppoſed to be forty-nine or fifty thouſand.

The principal churches of Verona are—

Il Duomo, the Cathedral; a gothic building, wherein is a picture of the Aſſumption, by Tiziano. Over the door of the choir, a crucifix in bronze, by Michele di San Michele. In the chapel of S. Nicola, a crucifixion, by Bellino.

S. Anaſtaſia. The Saint with ſeveral angels; and below, S. Peter Martyr; by Torelli Veroneſe. Chriſt in the garden; by Franceſco Bernardi. The flagellation of Chriſt; by Claudio Ridolfi.

There

There are pictures alſo in the Sacriſty and Refectory.

S. Bernardino. The Pellegrini chapel, by Michele di San Michele!

I Cappuccini. A dead Chriſt, by Aleſſandro Turchi, ſurnamed Orbetto.

I Carmelitani Scalzi. The annunciation, by Antonio Baleſtra. The high altar, and others, are adorned with fine marbles.

S. Elena. The Virgin; and below, the croſs, S. Elena, Conſtantine, &c. by Felice Bruſaſorzi.

S. Eufemia. David with his harp. Moſes with the tables of the law; by Bruſaſorzi. S. Paul cured of his blindneſs; by Battiſta del Moro.

S. Giorgio, a church of Auguſtine nuns, moſt beautiful architecture; the body by Sanſovino, and the cupola by San Michele. Two pictures by Paolo Cagliari, ſurnamed Veroneſe from this his native place: one at the high altar, repreſenting the martyrdom of S. George, with many figures large as life. The other of S. Barnabas curing the blind. Chriſt feeding the five thouſand; by Paolo Farinati. The Iſraelites gathering manna; by Bruſaſorzi. Over the church door, the baptiſm of Chriſt; by Tintoretto.

S. Giovanni in Fonte. The baptiſm of Chriſt, by Farinati.

S. Maria della Vittoria. Deſcent from the croſs, by Paolo Veroneſe; in the ſacriſty.

S. Maria in organis. S. Bernard beaten by Devils; Luca Giordano. The guardian Angel, by Guercino. In the ſacriſty; S. Francis, with other Franciſcans; by Orbetto.

La Miſericordia, an Hoſpital. Deſcent from the croſs, by Orbetto.

S. Paolo. Virgin and Chriſt, S. John, and three other ſaints; by Paolo Veroneſe.

Several of the Palaces are in a good taſte, by Michele * : and the gate called *porta Stupa*, or *del Pallio*, is by him.

In the *Gerardini* and *Bevilaqua* palaces are a few tolerable pictures: and in the latter ſome good buſts of the Emperors, with a fine antique figure of Endymion.

Palazzo di Conſiglio, the Town-hall, is by Sanſovino.

The Mauſolea of the Scaligers are curious old monuments, in a bad taſte.

From the gardens of Conte Giuſti there is a good view of the city, and of the neighbouring country.

The great glory of Verona is its ancient *Amphitheatre*; the arena and inſide of which are perfect. The outer circumference is 1331 feet; the longer axis 464, and the leſſer 367 feet; the greater axis of the arena 233, the ſhorter 136 feet. It has 46 rows of ſeats, and is calculated to hold 23,484 per-

* Canoſſa, Terzi, Bevilacqua, Pompri, Pellegrini.

ſons

ſons conveniently. I was told, that when the Emperor was at Verona there was no leſs than 40,000 people crowded into it. In this amphitheatre there are plays during ſummer.

A modern *Theatre* is erected near this, which is uſed only in the month of november, for the ſerious Opera, before the carnival begins in the other principal cities of Italy. It has five rows of boxes, 27 in each row. The entrance is through a noble portico, decorated by Marcheſe Maffei with Etruſcan marbles and inſcriptions: the buſt of this celebrated antiquary is placed upon the portico.

The Muſeum, or collection of antiquities, belonging to the Academy, and the *lapidario* built in 1719, compoſe a part of this edifice. One of the apartments ſerves as a rendezvous of good company of both ſexes every evening; it is called *camera della Converſazione*, and is furniſhed at the public expence.

Marcheſe Canoſſa has a cabinet of Foſſils, very rich in fiſh from monte Bolca.

Abundance of ſilk is made and manufactured here and at Vicenza. The other commodities that the Veroneſe trade in are olives, oil, wine, and ſome linens and woollens; their olives, and ſome of their wines, are reckoned very good. There is a variety of fine marbles here, and in the Vicentine: a *ſtudio* conſiſts of about 136 pieces, for which they aſk 24 or 25 ſequins.

If you have not already ſeen MANTUA, you have now an opportunity of making an excurſion to it. It is ſurrounded by a moraſs formed by the overflowing of the Mincio, and can be approached only by long bridges or cauſeways. It is about four miles in circumference; ſome of the ſtreets are wide and ſtraight, with a few good houſes; but they are generally unequal, and moſtly indifferent. The population is eſtimated only at 20,000. Seven thouſand Jews occupy a third part of the city, have a ſynagogue, and live after their own faſhion. The annual fair contributes moſt to keep the people alive. The Theatres are very beautiful, and the ſmall one eſpecially is on an elegant plan.

There are eighteen pariſh churches at Mantua, and fourteen convents. The *Cathedral* is ſpacious, and has five ailes; Giulio Romano was the architect, and alſo painted the tribuna, with a part of the ceiling. In the upper ſacriſty is a night piece of the temptation of S. Antony, by Paolo Veroneſe.

S. Agneſe is an old church, in a ſimple good taſte, with ſome lofty fine chapels: in one of them, on the left hand, is a ſtatue of Andrea Mantegna: over the altar, is a painting by him, of the birth of S. John Baptiſt. In a chapel on the right hand are two great freſcos, in the ſtyle of Giulio Romano. In the tranſept are two large pieces of the ſtoning of S. Stephen, &c. fine, but much injured.

Giulio

Giulio Romano lies in the church of *S. Barnabas*; where Carlo Cignani has painted the marriage of Cana. Near this church is the houſe where Giulio lived: it is diſtinguiſhed by a ſtatue of Mercury over the entrance.

In the church of the *Theatins*, about the high altar, hang ſeven large pictures by Guercino: to the right, is an Annunciation, ſaid to be by Annibale Carracci: and in the next chapel is a martyr kneeling before the executioner, by Lodovico, who painted a duplicate of it for the cathedral; it ſtands between two pictures by Maſſari, a diſciple of Carracci. Oppoſite are ſome good pieces, much blackened.

In the caſtle or Ducal Palace are ſome ceilings by Giulio Romano: ſome pictures by Palma, Annibale Carracci, &c. and one of the twelve Cæſars by Tiziano. In Palazzo di Thè, ſo called from its being built in form of the letter T, are ſome fine freſcos by Giulio Romano, who gave the plan and elevation of the palace: the moſt admired pieces are the fall of Phaeton, and Jupiter's victory over the giants.

In going from Verona to Breſcia you will coaſt the *Lago di Garda* for ſeveral miles. It is about thirty-five miles in length, and twelve in breadth: though not the largeſt, it is by far the nobleſt lake in Italy. The eaſtern ſide is romantically magnificent; whilſt the weſtern has the ſofteſt and moſt delicious

delicious views. The *Riviera di Salò* is on this ſide. *Salò*, the principal town, is well built, and has about 5000 inhabitants. The whole country for at leaſt twenty miles is one continued garden. Though Salo is but twelve miles out of the direct road, it is ſeldom viſited by travellers.

Monte Baldo, which hangs over this beautiful lake, and was once as famous for timber as for its medicinal and rare plants, is now naked, and exhibits the moſt dreary proſpect imaginable.

BRESCIA is a handſome, large, and populous city, on the river Garza; the number of inhabitants are ſaid to be 100,000: the figure of it is almoſt ſquare, with the caſtle at one corner. Between the city and the foot of the Alps is a fine rich plain; with an extenſive one on the other ſide, at the extremity of which appears Cremona thirty miles diſtant.

Breſcia is remarkable for its iron works; and the fire-arms that are made here are famous through all Italy.

The *Cathedral* has been lately built: it is large, and in a great ſtyle; the ornaments within are in a good taſte. Some of the other churches, as S. Affra, S. Nazaro, I Carmini, &c. have paintings of the Venetian ſchool.

Palazzo dellu Giuſtizia is a mixture of gothic and greek architecture. There are many pictures in it, ſome of which are ſaid to be good.

Caſa

Caſa Avogadri has ſome good pieces by Tiziano, Paolo Veroneſe, &c.

The *Theatre* is ſplendid; the boxes much ornamented with glaſſes, painting, front-cloth of velvet or ſilk fringed; the ſeats in the pit are roomy; every row of this, and every box, is numbered.

The *Breſcian*, though not naturally fertile, has been converted into a garden, by force of induſtry, by a judicious choice of manures, and by a ſkilful diſtribution of water.

From Breſcia to Bergamo you coaſt the Alps at the diſtance of two or three miles. This province is very populous and fertile; and the inhabitants are very induſtrious.

BERGAMO is ſituated on a mountain, overlooking a plain, covered with trees as far as the eye can reach. As you approach it, the appearance of the ſuburbs, with the city riſing above, and the mountain crowned with the citadel, is fine. It is not near ſo populous as Breſcia, many of the inhabitants quitting the town to ſeek a livelihood at Milan, Genoa, and other places. Bergamo is the native country of Harlequin; and the people have a ſort of humorous repartee, and an arch manner, which, with their peculiar jargon, give them an air different from that of other Italians.

The church of *S. Maria maggiore* is handſome. In the ceiling of the ſanctuary are four ovals by one of the Baſſans.—Chriſt and his apoſtles, by Giulio

Romano, who painted the Deluge, in the right tranſept. Moſes ſtriking the rock, by Cav. Liberi. In the nave—Pharaoh, &c. drowned in the Red Sea; by Luca Giordano. Ceilings, by Malinconico. The cupola of a chapel adjoining is by Tiepoletto.

S. Aleſſandro is alſo a handſome church. Leandro Baſſano painted the nativity, and laſt ſupper.

The plain of Bergamo is divided into three parts by the river; and that part which lies between the Bremba and the Adda, called the *Iſola*, is not naturally ſo fertile as the other two; but the produce is much more conſiderable. It has twelve communities or pariſhes that vie with one another in carrying cultivation to its utmoſt extent. They do every thing with the ſpade, and reckon four acres a maintenance for five perſons: the whole exhibits a ſight more truly pleaſing than all the pompous pageantry of churches and palaces.

SECTION XIV.

Return to England, by the Tyrol, Germany, and the Low Countries.

RETURNING to Verona, you will now think of going to England by the TYROL; in which you will find clean inns, good roads, and a romantic country. The aſcent of the Alps is trifling all the way, till you come to Colman. The approach to

INSPRUCK,

INSPRUCK, the capital, is fine; a handſome triumphal arch marks the entrance; it is well built, and ſtands on the river *Inn*. In the Emperor's palace is a ſuite of ten handſome rooms, with portraits of the Auſtrian family. Between *Nazereit* and *Lermes*, a lake of a bright green colour, roaring torrents, and a wild, romantic country, high enough to produce rhododendron, cacalia, and other true alpine plants. Between *Lermes* and *Reita*, a narrow valley, and a fortification, where the guard examine travellers: and between *Reita* and *Fueſſen*, before you quit the Tyrol for Suabia, is another fortification in a narrow paſs.

AUGSBOURG, a free Imperial city, is well built, and has good wide ſtreets: the inhabitants are half catholic, half Lutheran. The town-hall has a decent front, and a handſome large room.

ULM, another free Imperial city, on the Danube; The government wholly, and the inhabitants chiefly Lutheran. It is old and ill built of brick and timber, with the upper ſtories projecting. The Cathedral is an ancient, large, *ſombre*, gothic building.

STUTGARD is in a bottom, ſurrounded by hills, covered with vines: it is an irregular town, by no means handſome, or well built. The inhabitants are Lutherans, and their ſovereign, the Duke of Wirtemberg, a Catholic. The military Academy is on an excellent footing. There is an Opera-

houſe;

houſe; and in the neighbourhood a palace of the Duke's, called the Solitude, with a garden of ſixty acres, and a foreſt for hunting.

MANHEIM is a beautiful little city, which has in a manner grown up during this century. It is well fortified, and well built, with all the ſtreets at right angles. The Electoral palace is very ſpacious: it has handſome apartments, an opera houſe by Bibiena, a conſiderable, well-choſen library, a cabinet of natural hiſtory, and a collection of pictures in a ſuite of nine rooms. The Elector has alſo caſts in plaſter from all the famous antique ſtatues and buſts. The Obſervatory is a good building, well furniſhed with inſtruments. There is a bridge of boats here acroſs the Rhine.

WORMS is a forlorn and deſolate city.

MENTZ is built chiefly of red ſand-ſtone: the pavement is of lava. Here it will be much more pleaſant to embark on the Rhine, than to go poſt to Cologne. A large commodious covered boat, with three rooms in it, may be had for eight louis d'ors and an half; and you may repoſe at Coblentz and Bonn.

In going to Coblentz. the ſhores are frequently covered with vines to the water's edge; ſometimes they are bolder, with caſtles and villages. The narrow paſs of *Bingenlock*, the Mouſe Tower, *Baccarach*, and mountains of black ſlate.

COBLENTZ

COBLENTZ belongs to the Archbiſhop of Triers, who has built a new palace. The pavement is chiefly lava.

From Coblentz the ſhores are flat. *Andernach*, one of Druſus' forts. Hills on both ſides with vines. Paſs *Unkell*, and high volcanic hills. Flat ſhores with vines and paſtures to Bonn.

BONN is in a good ſituation, and well built. The Electoral palace has a very long front to the gardens, which are pleaſant. The pavement of the town is lava, and there are many baſaltine columns, uſed as poſts. The ſhores of the Rhine are flat from Bonn, on both ſides.

COLOGNE is an old-faſhioned, ugly town, built of brick, with narrow winding ſtreets, ill paved with lava, and poſts of baſalt every where. In the Cathedral is the rich tomb of the three kings. Here is alſo a good picture, of St. Peter crucified with his head downwards, by Rubens.

Hence you might go by the river to Holland, were it not that the king of Pruſſia will inſiſt upon your taking the poſt through his dominions.

Here, quitting the river, you will enter on a ſtraight paved road, planted with elms; and go by *Juliers* to AIX-LA-CHAPELLE, a free imperial town, famous for its hot baths. In the cathedral are the *regalia* of Charlemagne, uſed at the coronation of the Emperors.

Hence

Hence by SPA, LIEGE, LOUVAIN, and BRUSSELS: by GHENT and BRUGES to OSTEND *: and so across the Channel to MARGATE; where you will perhaps not be sorry once more to set foot on Old ENGLAND.

* See the Itinerary.

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